

SCARY MONSTERS MAGAZINE™

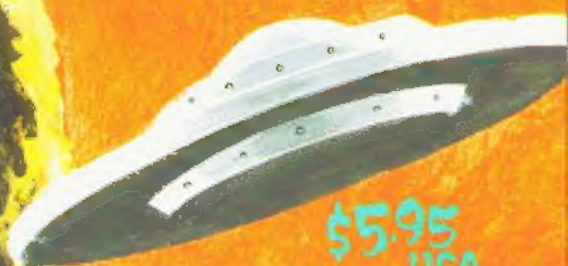
TOWERING
TWENTY-FIFTH
ISSUE

MONSTER
BASH
CONVENTION

THIS ISLAND
EARTH:

Faith
Domergue
interview

KING
KONG



\$5.95
USA
\$8.50
CAN.





rick SPINE Mountfort ©97

SCARY MONSTERS MAGAZINE™



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MADE IN SCAREWOOD U.S.A

I'm physically and mentally beat this time around. This has been an extremely tough issue to get done. Hey, I even lost two rulers in the process! But I'm happy to say it is done on time and will "Tower" above the rest.

The bad news, at least for me is that I now have to get the yearbook done and to the printer before the end of the year. That should be good news for you Scary Monsters starving for another monster magazine to devour, however.

A new computer with new equipment and programs to learn has been the source of our headaches. We had to get up and running and still remain productive to get the magazine done on time. Hopefully you will notice some of the improvements made this issue and in the long run we will be able to save time and money on this monster.

Speaking of money...this will be the last time you can subscribe at our old rates. Our cover price goes up to \$6.95 with issue #26. **SCARY!**...but still very worth it for each book-sized issue. **SUBSCRIBE TODAY!**

We can now be reached at Scaremail@aol.com, so let us know how you enjoyed the *TOWERING TWENTY-FIFTH ISSUE* of *A Real Monster Magazine* called SCARY MONSTERS. Enjoy!

Dennis **D**ruktenis

(Sam wouldn't give me any sharp objects this time around, only this keyboard)

YOUR MONSTER MEMORIES and LETTERS are always wanted!!!

Please send them in today!

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Hi Dennis!

I just today bought two copies of SCARY MONSTERS #24 at my local "Hastings" store right down the street from where I live!

I especially love the two pen and ink drawings of the Wolf Man by Mountfort. Very strong, very powerful drawings.

I still got all the great stuff I bought from you.

GLENN PALMER Nacognoches, TX



Dear SCARY MONSTERS MAGAZINE,



Dear SCARY MONSTERS MAGAZINE,

Dear Dennis,

Have been meaning to write and say how enjoyable your magazine is to read (when I can find it!). It brings back memories of the fun monster movies I used to see at the drive in, and on Chiller Theatre.

Also, I enjoy the articles about the various monster movie hosts. Have you ever ran a story on "Chilly Billy" Cardille of Pittsburgh? If not could you write about him in a future issue. (WATCH for a Chilly Billy article in about one month in our 1998 Yearbook, MONSTER MEMORIES #6!) He was always fun to watch on Saturday nights.

Also, most importantly, please give Debbie D her own comic book! Debbie is very beautiful and talented, and a very nice person, and I'll bet a lot of fans and readers would love to see a Destiny comic book.

Lastly, could you please send me a subscription form? It's very hard to find your magazine in town anymore.

Sincerely,

TOM HARDY Altoona, PA

Fearest Dennis and Sam Scare!!

I just wanted to say, Dennis you have the best monster magazine on the market!!

Keep up the great work!!

Thanks,

TERRENCE NAPOLITAN Orange, NJ

Dear Dennis,

Scary Monsters #24 was a jam-packed celebration of six consecutive years of publication. I have loved "monster mags" since I was a kid back in 1968 and picked up Famous Monsters #51 (with Basil Gogos' Wolf-Man cover). Today there are a plethora of horror film periodicals representing a wide range of styles and tastes; I read and collect many of them. Scary Monsters recalls the spirit of fun evoked by Famous Monsters in its heyday. And Scary Monsters does not hesitate to recognize the historic horror magazines of yesteryear. I enjoy your retrospectives of such publications as Castle of Frankenstein, The Monster Times and The House of Hammer/Halls of Horror.

One of my favorites this issue was Ray Young's look at Daughter of Horror (1955). Young is right on the money regarding this strange expressionistic film. I've only seen it on video, but still found it unique and unforgettable. Mike Vraney's Something Weird Video released it a few years ago, although I don't know if it is in their current inventory. Reading Young's article, one gets the idea Ed McMahon is in heavy denial. (Last issue's article was sort of a teaser for this issue's DAUGHTER OF HORROR article with Ed McMahon - check it out!) Perhaps Ed should be more embarrassed by Star Search than by his (alleged) involvement in the intriguing Daughter of Horror.

I appreciate the coverage given Boris Karloff's more obscure film work, such as Isle of the Snake People and The Sorcerers, and look forward to Dr. Maniac's upcoming comments on The Crimson Cult (1968). While certainly not a great film, The Crimson Cult is notable for its stellar cast of horror icons, including Karloff, Christopher Lee, Barbara Steele and Michael Gough. I last saw the picture on late night WTBS-Atlanta on May 16, 1980, so my memories of it are pretty hazy.

Congratulations on six scary years. Best wishes.

TIMOTHY M. WALTERS Muskogee, OK

Dear Scary Monsters Magazine,

I just wanted to drop you a note of thanks for the wonderful series you have done on *Planet of the Apes*. KJ Morrissey did an excellent job analyzing the films. It's about time a magazine dedicated space to one of the finest film series of all time. I am an avid apes fan and collector of apes collectibles. On that note, I wanted to mention that I have a book coming out at the end of the year on *Planet of the Apes* I have enclosed a brochure about the book for your convenience. The first half of the book is an in-depth look into the first apes film, with trivia and facts about the film. The second half of the book is a thorough look into ape collectibles with over 200 photos. I hope you guys get a chance to check it out. (Contact Schiffer Publishing at [610] 593-1777 for info on the *Planet of the Apes Collector's Guide with Trivia* book.)

Secondly, I wanted to thank Kip Doto for bringing back some fond memories of my childhood. I, too, would park myself in front of the tube on Thanksgiving Day to watch the Kong movies. As the rest of my family watched football, I would sit on my parents bed and watch Kong wreck havoc. Also, my friends and I would also watch the films on WPIX and after they were over, we would go outside and each of us would be a monster (I was always Kong), and we would pummel each other with snowballs. It was definitely a trip down memory lane.

Thanks again for doing the feature on the apes, and I look forward to issue 25 and the article on *Battle*.

Sincerely,

CHRISTOPHER R. SAUSVILLE Waterford, NY

Dear DD,

Just wanted to clear up a couple of points re: Paul Parla's letter in SM #24. Actually, even I don't know the name of the young man who was with me in the "Harry & The Hendersons" pic! It was taken while I was working at Shafton's making suits for the Universal Studios Tour, and although I did get to meet the late Kevin Peter Hall on one such occasion, the boy in the photo was the one who was going to be playing Harry for the tourists. He was actually over 7 feet tall (a foot taller than my husband David)!

I hope I didn't offend anyone from California with my monster memory ramblings; I loved California and (having lived there 7 years) I did indeed see many areas other than Hollywood. I must say, though, that I liked Hollywood the best as I'm a great fan of fantasy and the extreme contrasts of architectural styles and the wonderful array of alternate lifestyles, different colors of people and modes of dress and languages appealed to me very much. If I could've gotten the rest of my family to move west, I'd absolutely still be out there, though I've truly grown to love the tiny Ohio town I now live in.

I suppose my craving for variety is also one of the reasons I love SCARY MONSTERS MAGAZINE so much! There are always so many different writers and points of view that each article is unique - - one done as a straight interview, another as a favorite scary movie memory, etc. - - so many different writing styles, some very crude, some quick slick, some pretentious, some insightful, some funny. Each new issue is full of surprises and gives you a small introduction to lots of different people and their own personal takes on the strange, wonderful genre of all things scary! I hope you continue publishing for a long, long time! Thanks!

Nightmarishly Yours,

LAURA LADY Chatfield, OH

Dear SCARY MONSTERS:

Loved your 24th issue, particularly all the great Karloff stuff. The letter you printed by Tom Weaver has a big factual error that should be pointed out to your readers. Carlos Clarens' great book "A ILLUSTRATED HISTORY OF THE HORROR FILM" definitely does NOT credit Ben Chapman for playing the Creature. In fact, it credits the part to Ricou Browning. Any reader who owns the book can check that out quite easily.

A Gilman-at-heart

BILL CHADWICK Atlanta, GA

Dear Editor

I am writing to tell you how much I enjoyed issues 23 and 24. The Harry Thomas, House of Hammer and Janet Leigh pieces were all great, and I was delighted with the Marilyn Harris interview as well. The focus on the Haunted House exhibits like the Horror Hotel in Chatfield, Ohio are also a lot of fun.

Sincerely,

KIRK KINZIE Cincinnati, OH

Hi Dennis,

Here are drawings of two of my favorite Scary Monsters, Karloff from both "The Mummy" (pictured on your right) and "The Bride of Frankenstein". Thanks for the Sam Scare/Scare Card for identifying the Mystery Photo (SCARY SECRET PHOTO). I've been sending in answers to other mystery photos for years and never got anything. Keep up the good work.

LANCE BRICK Port St. Lucie, FL

You can now send us

SCAREMAIL at:

Scaremail@aol.com



Mike Gelino of Salt Lake City, UT; Ken Kwilinski of Burbank, IL; Lance Brick of Port St. Lucie, FL; Craig Olds of Milwaukee, WI; William Kelley of Boardman, OH; and James R. Parady of Old Town, ME. NOW, HERE'S THE NEW...

SCARY SECRET PHOTO???



OW! I HAVE SOMETHING IN MY EYE AND IT FEELS LIKE SOME KIND OF RAY HIT ME AND TURNED ME INSIDE OUT! SOME OF YOU MUST HAVE HAD SOMETHING IN YOUR EYES LAST TIME FOR OUR EASY GIVEAWAY SCARY SECRET PHOTO! DON'T FORGET IF YOU CORRECTLY ANSWER THE SCARY SECRET PHOTO YOU GET A COOL SCARE-CARD WITH ME ON IT! THE FOLLOWING COOL MONSTERS RECEIVED SCARE-CARDS: Jeff Kurta of Bessemer, MI; Bob Statzer of Richmond, IN; Alan Kalivas of Peabody, MA; Brian Kallenberg of Lambertville, MI; Tom Triman of Santa Ana, CA; Thomas Jaroszewski of Vandergrift, PA; Ken Pettit of Morehead, KY; KJ Morrissey of Deltona, FL; Janie Jurica of Maspeth, NY; Larry Saunders of Burbank, IL;



Send your answers to Sam Scare c/o Druktenis Publishing 348 Jocelyn Pl. Highwood, IL 60040-1511

MY MONSTER MEMORIES

by John Gentile

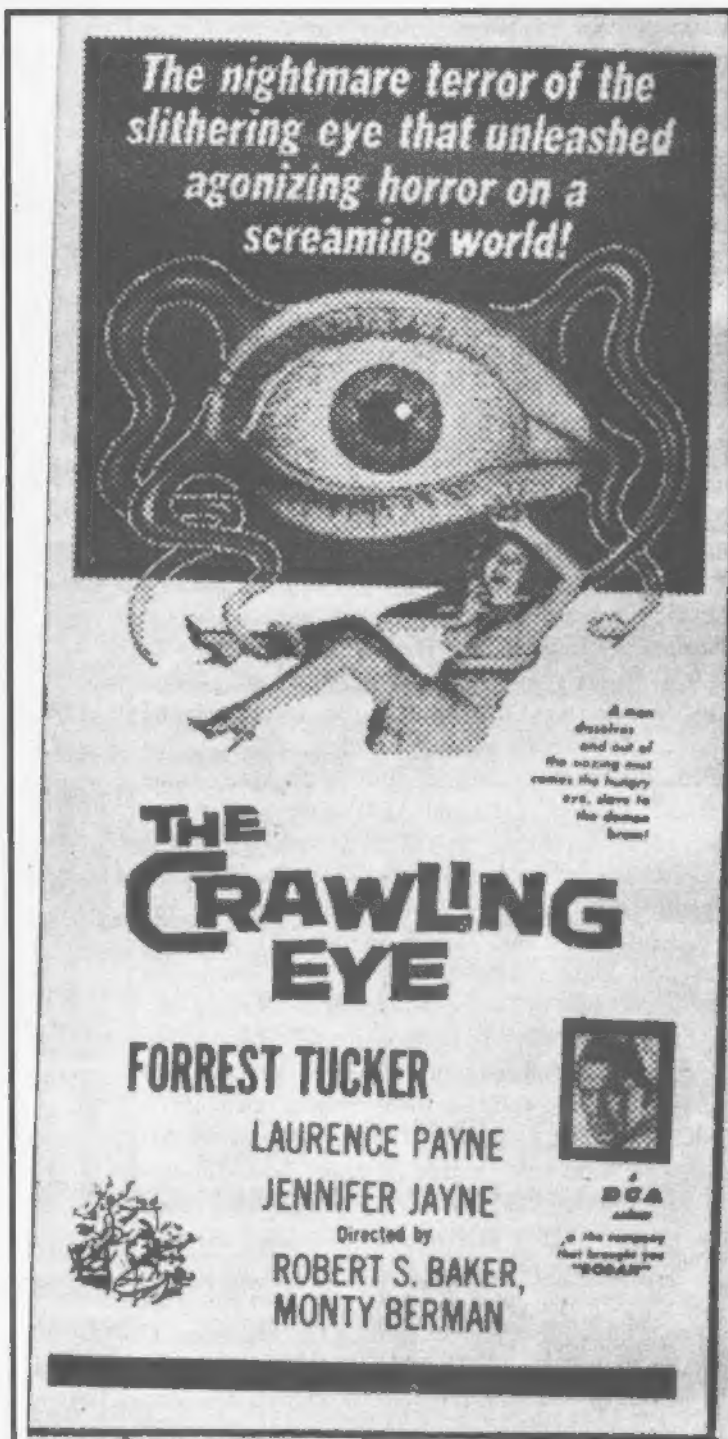
It seems to me you either like monsters from a very early age, or you'll never appreciate them. From the very first time I encountered an unusual creature on television, I was hooked.

This beast was none other than KING KONG, on New York's Million Dollar Movie (channel 9) in the mid 60's. At age 7, I was astounded by the remarkable special effects, and still a huge stop-motion animation fan today. Channel 9 had a love affair with KONG, probably due to decent ratings, and showed it at least twice a year. For one special week in the early 70's, it was shown every day at 4PM!! Most fans recall seeing KONG, SON OF KONG and MIGHTY JOE YOUNG back to back on Thanksgiving Day. This tradition went on for many years, until Ted Turner bought the rights to the films in the late 80's. TNT shows KONG and JOE back to back sometimes during the holidays. KONG remains a favorite of mine today. The 76 remake was near blasphemy. Let's hope the new remake slated for later this year retains the spirit of the original.

Another memorable creature from my early years is GORGON, GORGON did not employ stop-motion, but I think it's the best man-in-a-monster-suit-movie (sorry GODZILLA fans). I think young children identified with Sean, the young boy in the film who sympathized with the captured baby Gorgon. The movie had magnificent miniature sets, good acting (for this type of film), and impressive location shooting. Again, the local stations played GORGON to death, and I didn't mind one bit!!

Around this time I was introduced to Ray Harryhausen's work. I'll never forget my first viewing of 20 MILLION MILES TO EARTH (my favorite of the black and white Harryhausen films). The stop motion was superb, and when the creature from Venus attacked the farmer in the barn, I gasped. The effect was so smooth, I didn't realize the farmer was also animated!! This scene where the cornered creature fights back and smashes through the barn was frightening! Who could forget the famous battle with the elephant, or the climax atop ancient ruins (see SCARY MONSTERS #22). This film remains a big fan favorite, and finally, many years after the advent of VCRs, 20 MILLION MILES came home. It hasn't lost one bit of charm. Harryhausen's films were very popular on television, and are still big sellers on video. His 7TH VOYAGE OF SINBAD of 38 years ago is far superior to the bland television Sinbad of today.

In the late sixties, as I was able to stay awake longer and longer, I discovered CREATURE FEATURES (channel 5) and CHILLER THEATER (channel 11, remember that claymation

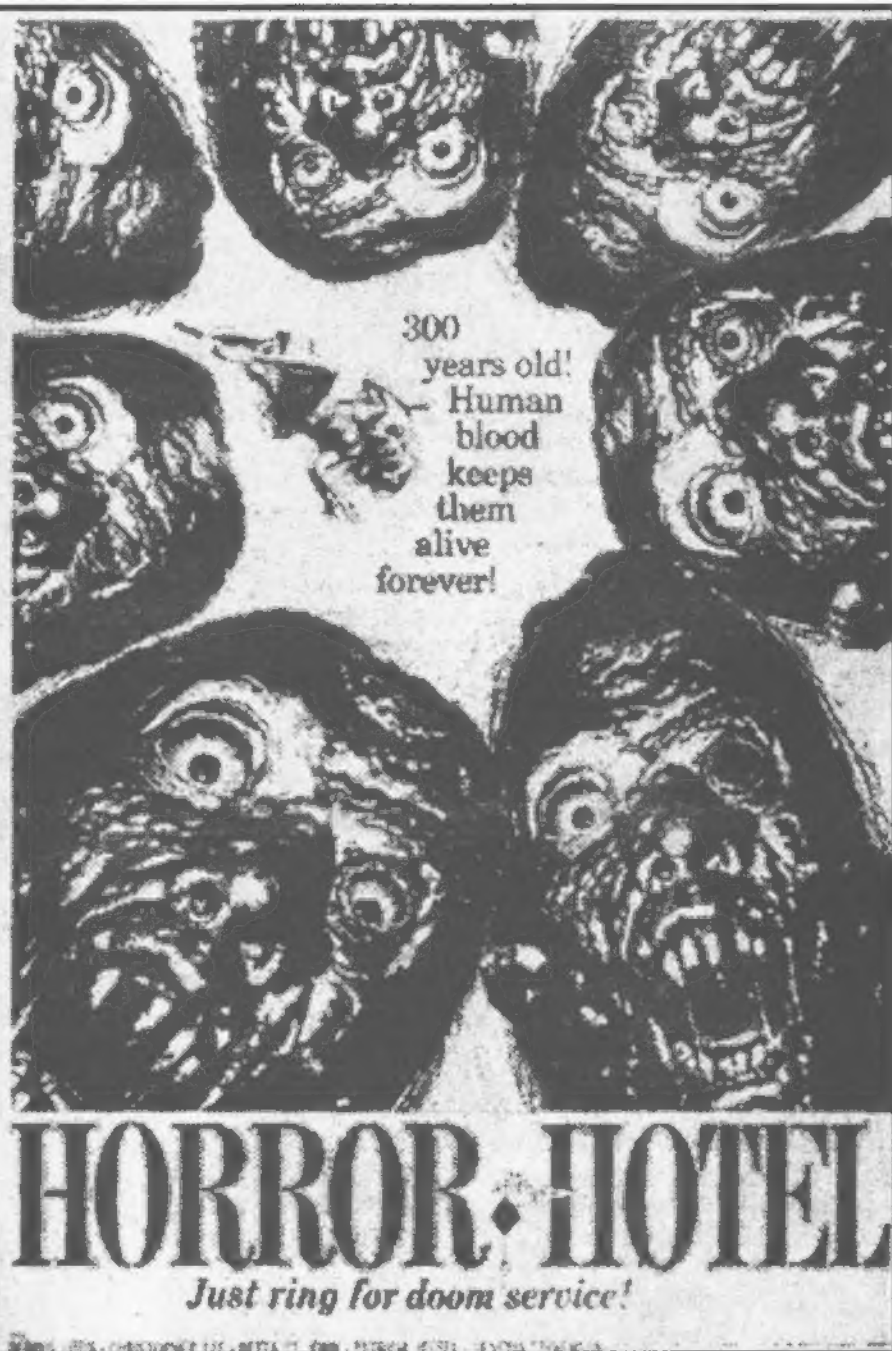


hand?), both competing on a Saturday night at 8:30. CREATURE had the rights to the Universal monsters (FRANKENSTEIN, DRACULA, WOLFMAN), CHILLER had the low budget AIP films (AMAZING COLOSSAL MAN, TEENAGE WEREWOLF, EARTH VS THE SPIDER). My favorite CREATURE FEATURE broadcast was THE CREEPING UNKNOWN, the 1965 Hammer studios flick that gave me nightmares for weeks. It was probably the first of the "blob" sub-genre, and still the best. Moody black and white photography, great make-up, a wonderful performance by Richard Wordsworth, who ironically doesn't utter a word, but boy, you feel his pain!! Best scene: the transforming astronaut slithers through a zoo, casting a hideous shadow on animals frightened out of their skins!

CHILLER impressed me with THE CRAWLING EYE, another British film with fine performances including the gorgeous Janet Munro, creepy gore effects, which I believe featured the first (this is a 1958 film) decapitated corpse in cinema history (fans please correct me if I'm wrong). I remember being amazed that this scene was not cut out! After all, many of the films were edited for television (remember the hatchet job done on THE BRAIN THAT WOULDN'T DIE?). The actual giant eyeballs from space were actually pretty convincing. They were fluid, oozing things, not just paper mache from the vault of Roger Corman. Some of the miniatures were obvious, but on the whole this is a scary film, repeated many times and developing a strong cult following. CHILLER also presented another quality British film by Amicus Studios: HORROR HOTEL. A witches cult lures victims to its small village where they are brutally slaughtered. Again, the film was shown intact, and while the murders are not graphic, they will send a chill up your spine. A great fire stunt is added to the climax. This movie was discussed quite a bit on the playground at recess Monday morning.

The 70's were upon us, and I discovered the network stations (CBS and ABC) were getting into the act. They would not fill prime time with these type of films, so the weekend late shows were ripe for horror! ABC (channel 7 in NY) had most of the William Castle films. Castle, another of my heroes, was best known for his movie theater gimmicks (Percepto, Emergo, Ghost Viewer). Having the misfortune of being born too late, I missed these added bonuses, but the films themselves on the 11:30 late movie were quite a treat. I marveled at 13 GHOSTS, MR. SARDONICUS, HOMICIDAL (everyone's favorite despite being a PSYCHO rip-off), STRAIT-JACKET (which featured decapitated heads) and THE TINGLER. Castle has also developed a cult following, and it's no wonder. His films are creepy, but fun! ABC also had rights to some of the color Hammer films. The big three: CURSE OF FRANKENSTEIN, HORROR OF DRACULA, and THE MUMMY were shown frequently. These films featured bright red gore, and although considered tame today, they were shocking enough in 1970 to be shown only after the late news! Hammer hid their low budgets well! The sets and make-up were very impressive, and Peter Cushing was class itself. The high quality of these films made me seek out all other Hammer films, and I was rarely disappointed. Hammer's dinosaur epic was a dream come true: Ray Harryhausen got to strut his stuff, and Raquel Welch did the same.

Meanwhile, over at CBS, the head honchos figured the kids were staying up late Friday nights, and they couldn't care less who was on The Tonight Show with Carson!! They dug up high quality terrors like VILLAGE OF THE DAMNED (the king of subtle horror), THE BLACK SCORPION (effects supervised by KONG's creator Willis O'Brien), and even the great Harryhausen epic VALLEY OF GWANGI, which premiered in

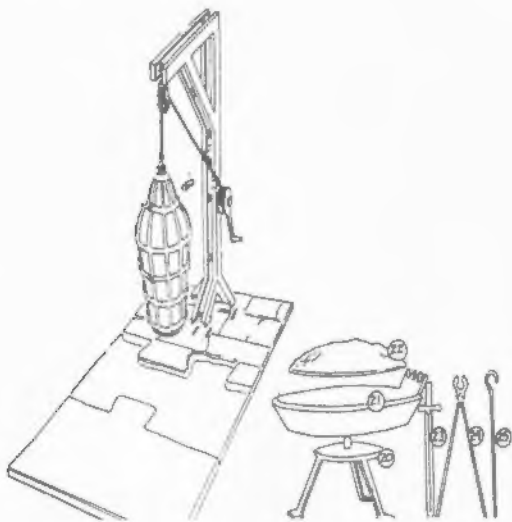


late night. I remember fighting to keep my eyes open past 1am to see the fiery climax. CBS did not have a host of oldies in their library, so they premiered quite a few new horrors on their late movie. Flicks like FROGS, THE THING WITH TWO HEADS (a laugh riot to boot), COUNT YORGA VAMPIRE, and one of my favorites, HOUSE OF DARK SHADOWS. Unfortunately, HOUSE was butchered because it featured day-glo gore created by Dick Smith. Fortunately for me I caught it in a theater with my cousin. HOUSE featured graphic vampire attacks and stakings, quite brutal for a "GP" film. The Dark Shadows TV series was also a staple in my diet at 4pm weekdays. How forgiving I was of the low budget!

Horror wasn't just for late night by 1972. ABC developed the Tuesday Movie of the Week, which featured some very fine chillers such as THE NIGHT STALKER, Spielberg's classic DUEL (which was so good, people in Europe had to pay to see it in theaters), SWEET SWEET RACHEL, DON'T BE AFRAID OF THE DARK (corny but everyone my age saw it),

and one of the best TRILOGY OF TERROR, Dan Curtis of Dark Shadows fame directed this multi-episode which featured Karen Black attacked by a small doll possessed by an ancient spirit. It puts Chucky to shame.

During this period (1965-1975), there were plenty of horror related items to purchase to keep you occupied between viewings. Famous Monsters of Filmland was the most popular magazine for the fans, as well as Creepy, Eerie, and Vampirella comics. Aurora had all the classic creatures in model form, and some torture chamber equipment that was banned by upset parents not long after their debut (but I still managed to buy them!) They also produced magnificent dinosaur models in the 70's. Monster trading cards were also popular, and who didn't have the stickers on their bookbags? By some twist of fate Wacky Packages took over a few years later!



By 1973, horror had moved into the mainstream. THE EXORCIST made the genre respectable and profitable. Low budget movies from the 50's and 60's paled in comparison with the high tech head spinning champ of 1973-74. Eventually, the time slots for these older films was pushed to 2 or 3am. It seemed as though their audience had outgrown them. But us monster fans have long memories. In the 80's, the greatest invention known to mankind, the VCR, helped us fanatics collect all our favorites from the past, and by 1987, the floodgates were opened again!

Today, there are hundreds of monster magazines, models, cards, books, comics, videos, documentaries, video games, CD Roms, etc. The genre is more popular than ever!! Is it nostalgia? Partially. We need to escape from the real life horrors more than ever these days. But the true fan never gave up. We collected Famous Monsters to the bitter end in 1983 and rejoiced in 1993 when it returned! We reveled in the slasher cycle of 1978-1984. We bought fanzines like Psychotronic. We bought videos of LAST HOUSE ON THE LEFT, patiently waiting 14 years to see it (it's only a movie!!!). The genre has never really died. I recently saw SCREAM in a theater with my wife (who I'm still trying to convert to fanaticism). It's an excellent film, and a comforting thought crossed my mind after the viewing: HORROR IS HERE TO STAY!!!!!!



DON'T COME ALONE!

COUNT YORGA, vampire

STARRING ROBERT QUARRY · ROGER PERRY · MICHAEL MURPHY

MICHAEL MACREADY · DONNA ANDERS

PRODUCED BY MICHAEL MACREADY · WRITTEN AND DIRECTED BY BOB KELLJAN

MUSIC BY
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Last issue's *SCARY SECRET PHOTO???* featuring Karloff "The Uncanny" as THE MUMMY!

UNIVERSAL'S CLASSIC MONSTERS REVISITED, PART III: THROUGH A GLASS BLINDLY

by Michael Bogue

Have you ever been in love with someone so much that it hurt? Maybe you've even loved — or love — someone so much you would die for them. But have you ever loved someone so much that you would kill for them?

Erik, the Phantom of the Opera, and Imhotep, the Mummy, each prized their beloved so highly that their love turned into something more poisonous than hate, blinding them to decency, common sense, and moral responsibility.

Each of them would possess. And kill. And even sacrifice the wishes of their beloved.

And each, in turn, would pay the price for his eclipse of the soul. Imhotep paid a very high price indeed...

THE MUMMY

1932; 72 minutes; black and white.

MCA Home Video. Suggested retail: \$14.95.

Some of you may be thinking, "Look, you've seen one Mummy movie, you've seen 'em all." And that might be partially true regarding the four Mummy epics Universal produced between the years 1940 and 1945, or even Hammer's brief mummy series. But the 1932 original bears little resemblance to its shambling progeny. For one thing, you only see Boris Karloff in the Mummy makeup during the first scenes! So now that I hope I've convinced you that THE MUMMY is not necessarily what you'd expect, herewith follows a synopsis of the story:

In 1921 Egypt, the British Museum Field Expedition has uncovered a spectacular find — the unmarked grave of mummy Imhotep (or Im-ho-Tep) and a curious box whose ancient inscription threatens death and eternal punishment to anyone who opens it. Sir Joseph Whemple (Arthur Byron), the main British archaeologist, and Dr. Muller (Edward Van Sloan), a specialist in the occult, argue over the merits of opening the box.



Meanwhile, when he is left alone with the box, Sir Joseph's young assistant, Ralph Norton (Bramwell Fletcher), decides to take matters into his own hands. He not only opens the box, but removes an ancient papyrus document from its bowels — the Scroll of Thoth, by which Isis was said to have raised Osiris from the dead. As Norton mumbles the scroll's words aloud, Imhotep's mummy (Boris Karloff) slowly comes to life behind him.

Upon hearing wild laughter, Sir Joseph runs into the tent. There he finds a hysterical Norton — and the mummy and the Scroll of Thoth inexplicably missing.

Eleven years later, Sir Joseph's son Frank Whemple (David Manners) is having no luck on his own British Museum excavation enterprise in Egypt. A curious Egyptian who introduces himself as Ardath Bey (actually Imhotep without bandages, still Boris Karloff) leads Frank to a fantastic find — the burial tom of Princess Anek-es-en-Amon. The tomb's artifacts, including a mummy of the princess, soon find themselves displayed within the confines of the Cairo Museum.

Staying in the museum after hours, Imhotep reads from the Scroll of Thoth, hoping to bring the dead Princess Anek-es-en-

**"It couldn't be done"—
So Universal did it!**



The Mummy

(A KARLOFF Classic)

Amon's mummy to life, as she was the one he loved and committed sacrilege for 3700 years earlier. However, her mummy does not arise.

Helen Grosvenor (Zita Johann) somehow "hears" Imhotep from miles away and takes a taxi to the museum. Finding she can't get inside, she faints. Meanwhile, a night watchman catches Imhotep inside the museum after hours. We hear the watchman's screams off-camera.

Imhotep comes to realize that Helen is actually his reincarnated princess. Consequently, he attempts to lure her away from Frank, with whom she has fallen in love. And when Sir Joseph tries to burn the Scroll of Thoth to keep it out of Imhotep's hands, the ancient Egyptian supernaturally slays Sir Joseph by long-distance cardiac arrest.

Imhotep reveals to Helen that 3700 years earlier, she had died. As her beloved, Imhotep dared the wrath of the gods by attempting to bring her back to life via the Scroll of Thoth. Imhotep was caught in the act, subsequently mummified, and buried in an unmarked grave for his sacrilege.

Despite her attempts to resist him, Helen gradually succumbs to Imhotep's powerful influence. The crafty magician makes an attempt on Frank's life, but fails. However, he soon does lure Helen into his ancient Egyptian sanctuary. Helen, now bedecked in the clothes of ancient Egypt, remembers her former life as Imhotep's beloved princess. But she has no desire to kill the woman she has now become in order to spend eternity with Imhotep as the princess she was 3700 years earlier.

After a brief psychic struggle, Imhotep gains control of Helen's will. She lies down upon the altar of Anubis; Imhotep plans to kill her, then bring her back to life to become a living mummy like himself. Frank and Dr. Muller break into Imhotep's sanctuary, but the magician's supernatural powers prevent them from interfering.

Helen suddenly appeals to the statue of Isis for help.

The statue raises its arm that bears the symbol of eternal life. After a blinding flash of light, the Scroll of Thoth catches fire — and Imhotep the Mummy ages thousands of years in an instant, crumbling to the floor in a heap of ancient dust and bones.

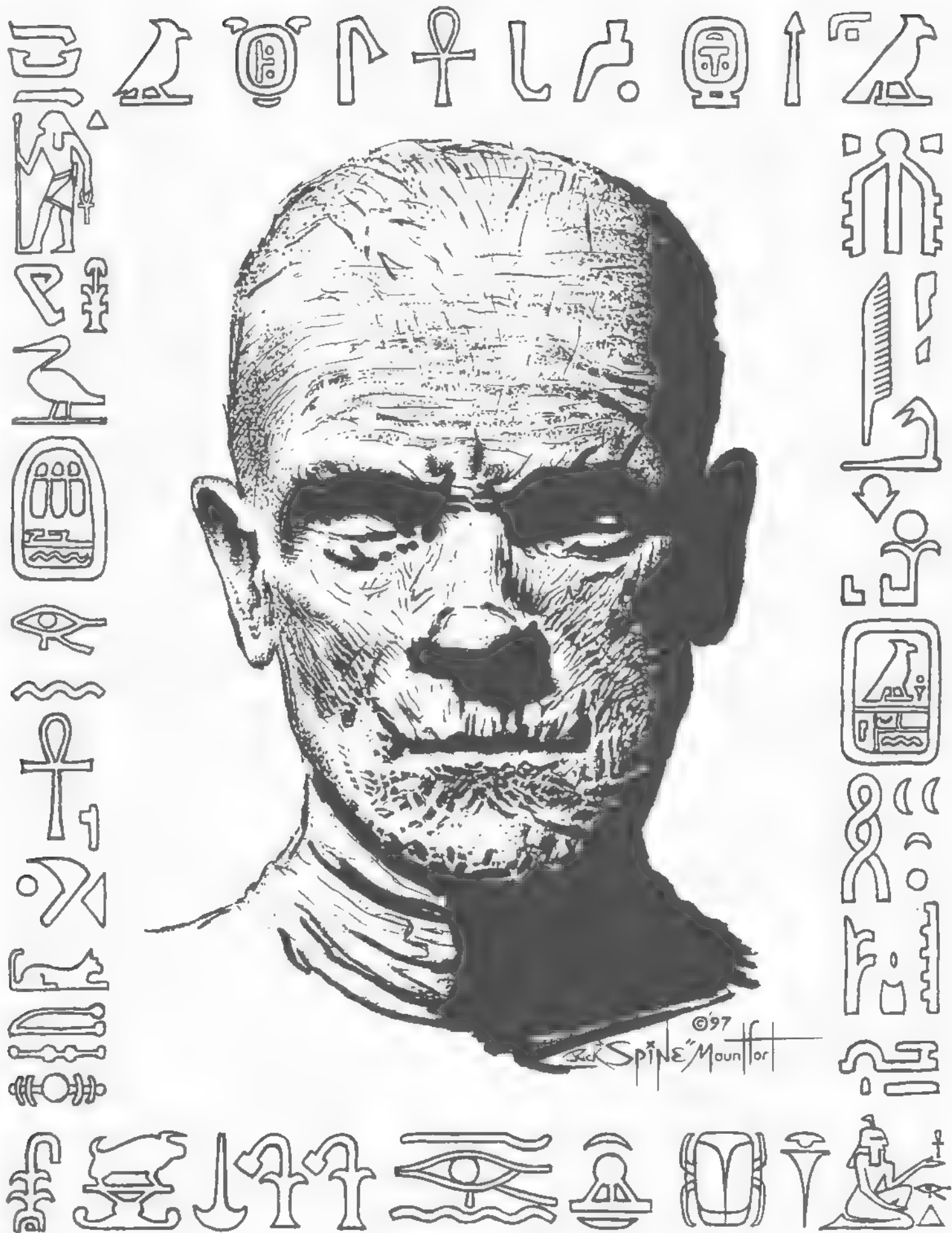
As I stated at the outset, *THE MUMMY* differs considerably from the various imitator that followed in its wake. And in the various video movie guides — pay attention "busters" and "Gen-Xers" (and "boomers!") — the film invariably rates high marks. Unlike *DRACULA* and *FRANKENSTEIN*, *THE*



MUMMY bears none of the technical gaffs that sometimes affected other early horror "talkies."

Indeed, from a filmmaking point of view, *THE MUMMY* fares quite nicely even by today's standards. Boris Karloff turns in a menacing, low-key performance as the relentless Imhotep. And Zita Johann's Helen exudes a suitably exotic, beguiling air. The admittedly stylized early thirties acting from the other leads proves likewise competent — even the often ineffective David Manners acquits himself admirably.

The script remains unfailingly intriguing, and Karl Freund's mobile direction makes the most of its supernatural subject matter. The flashback sequence to ancient Egypt is especially evocative. Yet perhaps the film's most effective scene occurs at the beginning — the mummy silently coming to life as the hapless Norton softly reads from the Scroll of Thoth.





Monster-wise, Jack Pierce turns in another classic, trend-setting makeup in the form of the desiccated, bandage-swathed mummy. Of course, even when in "human" form, Karloff's Imhotep remains a formidable presence throughout. The optical lighting of his eyes during key close-ups accentuates his power and dominating will.

Unlike its genre cousins *DRACULA* and *FRANKENSTEIN*, *THE MUMMY* was not based on a literary work, play, or even ancient myth. The story was "inspired" by the alleged curse that followed the 1922 discovery of Tutankhamen's tomb. But other than that, the scenario was original.

And *THE MUMMY* is as much fantasy film as horror. The horror elements are obvious, but the fantasy elements lie in the re-awakened mythology of the ancient Egyptian gods. As Dr. Muller warns Sir Joseph at the movie's beginning, "The ancient gods of Egypt still live in these hills. The ancient spells are weaker, but some of them are still potent." In this sense, the Egyptian gods can somewhat be likened to the diminished immortals of Mount Olympus and Asgard.

So does *THE MUMMY*, with all its atmospheric, decidedly non-graphic fantasy and horror, still have anything to say to today's jaded movie audiences? Yes — unless, of course,

they've seared their consciences beyond recognition.

For three of *THE MUMMY*'s major themes remain as timeless in 1997 as ever:

(1) The ends do not justify the means.

Imhotep clearly will stop at nothing to secure his goal. Murder, theft, deception, manipulation — all are grist for his implacable mill. And as always, the merciless, wanton violation of human rights fails to justify even the most heartfelt of personal crusades.

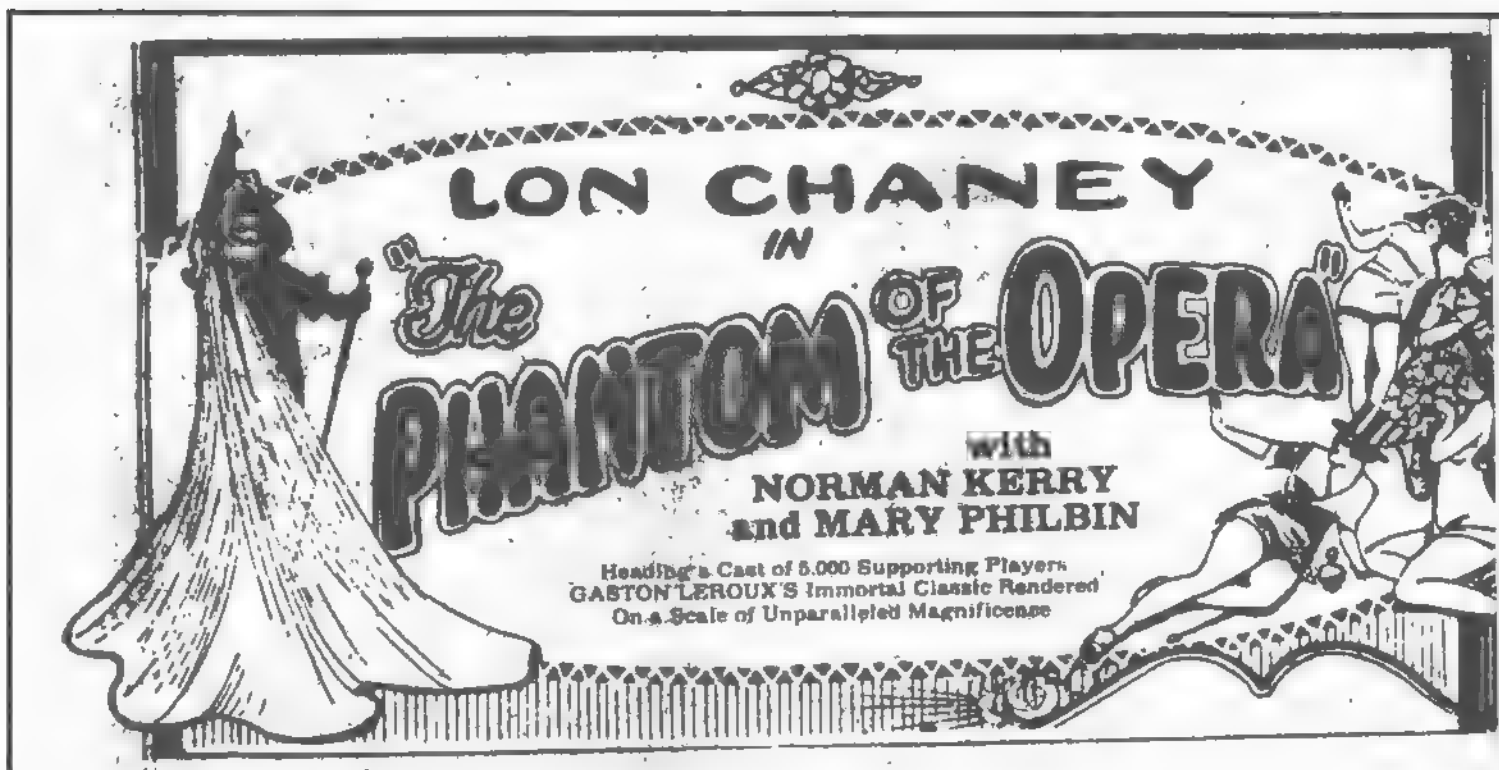
(2) Obsessive love leads to intense self-centeredness.

Imhotep's great love for his lost princess becomes greater than she herself — greater even than her genuine wishes. In Imhotep's case, such "love" bridges an alliance with possession, and the myopic self-absorption of desire enslaves his passions with a literal vengeance.

(3) You reap what you sow.

Like Henry Frankenstein, Imhotep flaunts the sacred. Indeed, Imhotep begins his forbidden pilgrimage by committing sacrilege, and he is eventually destroyed by the same divine forces he sought to evade.

After his inadvertent resurrection, the more deeply Imhotep harnesses the occult for personal gain, the more firmly the dark



arts become his master — and ordain his fate. Perhaps there is a reason that even practitioners of the occult warn the unwary away from ouija boards and the like. No doubt 99 times out of 100, the game's curious results stem from the subconscious. But that one time out of a hundred...

A sobering contemplation to bear in mind should anyone invite us to a "harmless" seance or other otherworldly entryway, for the "fun" experienced at such events might not be our own.

Just as Imhotep sowed destruction and reaped the whirlwind, so might we. And so might...

THE PHANTOM OF THE OPERA

1925; 79 minutes; black and white with two-tone Technicolor sequence (Video Treasures version color-tinted).

Various video companies. Video Treasures version suggested retail: \$9.99

If you've seen only the 1943 Universal remake, or the 1962 Hammer version, then you haven't seen the real PHANTOM OF THE OPERA. And yes, we might as well get this out of the way now — the film is silent. I know this may be an immediate turn-off to some younger horror fans, and even many older ones.

So perhaps the best way for anti-silents to see this horror classic is via Video Treasures. Their version is color-tinted throughout, and features a pulsating half-rock, half-contemporary soundtrack written by Rick Wakeman of Yes fame ("Owner of a Lonely Heart," "Roundabout," etc.). That hurdle overcome, a synopsis of the perhaps not-so-familiar plot follows:

The time: the late nineteenth century. The place: France's famous Paris Opera House, an elaborate construction built over the multi-floored cellars of former torture chambers and hiding places. The new owners of the Opera House have been warned that a ghost haunts the building — the infamous Phantom. The new owners try to laugh off this "nonsense" — that is, until they spy a mysterious shadowy figure in box five who is first there,

then gone.

A stagehand and several ballerinas catch a glimpse of the Phantom and panic. An ominous black-clad stranger confronts them silently, then goes on his way.

Meanwhile, the owners are given a letter sent to opera singer Carlotta's mother. The letter, allegedly written by the Phantom, warns of dire consequences if Carlotta's understudy, Christine Daae (Mary Philbin), does not sing the next night's performance instead of prima donna Carlotta.

Carlotta claims illness, so Christine does indeed sing the lead in the next night's performance of "Marguerite." Later, in her dressing room, Christine's unseen benefactor and spiritual supporter — actually the Phantom — speaks to her from behind a wall. He tells her she must forsake everything for her art. So when Christine's lover Raoul (Norman Kerry) asks her to marry him, she proclaims that she can't leave the opera.

Soon another Phantom letter is delivered to the Opera House owners. Again the Phantom warns of impending disaster if Christine does not again take Carlotta's place the next night. This time, however, Carlotta goes ahead and sings the lead, leaving Christine out of the picture.

In retaliation, the Phantom causes a huge chandelier suspended over the audience to drop and shatter in their midst. Pandemonium breaks out as opera patrons flee the auditorium in terror. Raoul spies the mysterious stranger seen earlier by the ballerinas, but the man says nothing.

Raoul steals into Christine's dressing room, hiding when she comes in. The Phantom again speaks to Christine from behind the wall, and asks her to enter into his realm through the mirror. Christine does so; Raoul attempts to follow, but finds himself shut out.

Christine apparently expects a handsome, dashing hunk to sweep her off her feet. Instead, when she first spies the Phantom (Lon Chaney), the unmoving flesh mask pulled down over his face frightens her. Nevertheless, the Phantom takes



Christine five cellars underground to his secret lair, even revealing that his name is Erik.

Christine realizes that her strangely-masked spiritual benefactor is actually the Phantom. In his defense, the Phantom asserts that it is man's hatred that has turned him into the infamous opera ogre. "If I shall be saved," Erik the Phantom replies, "it will be because your love redeems me."

After Christine faints, the Phantom gently puts her to bed. She awakens and spies Erik playing the organ. Against his orders, Christine unmasks him — and is soon sorry she did.

The Phantom's hideous, skull-like face glowers at Christine as she shrinks away in horror. He coerces his beloved to swear that she will never again see Raoul. The Phantom then frees Christine to return to the surface world.

However, Christine soon breaks her vow, clandestinely meeting Raoul during the *Bel Masque*, an Opera House celebration during which everyone comes garbed in costumes and masks. The Phantom, appearing at the ball in the guise of the Red Death, overhears Christine's and Raoul's plans for escape.

Meanwhile, police realize that the Phantom must be a criminal named Erik, a "self-educated musician" and practitioner of the

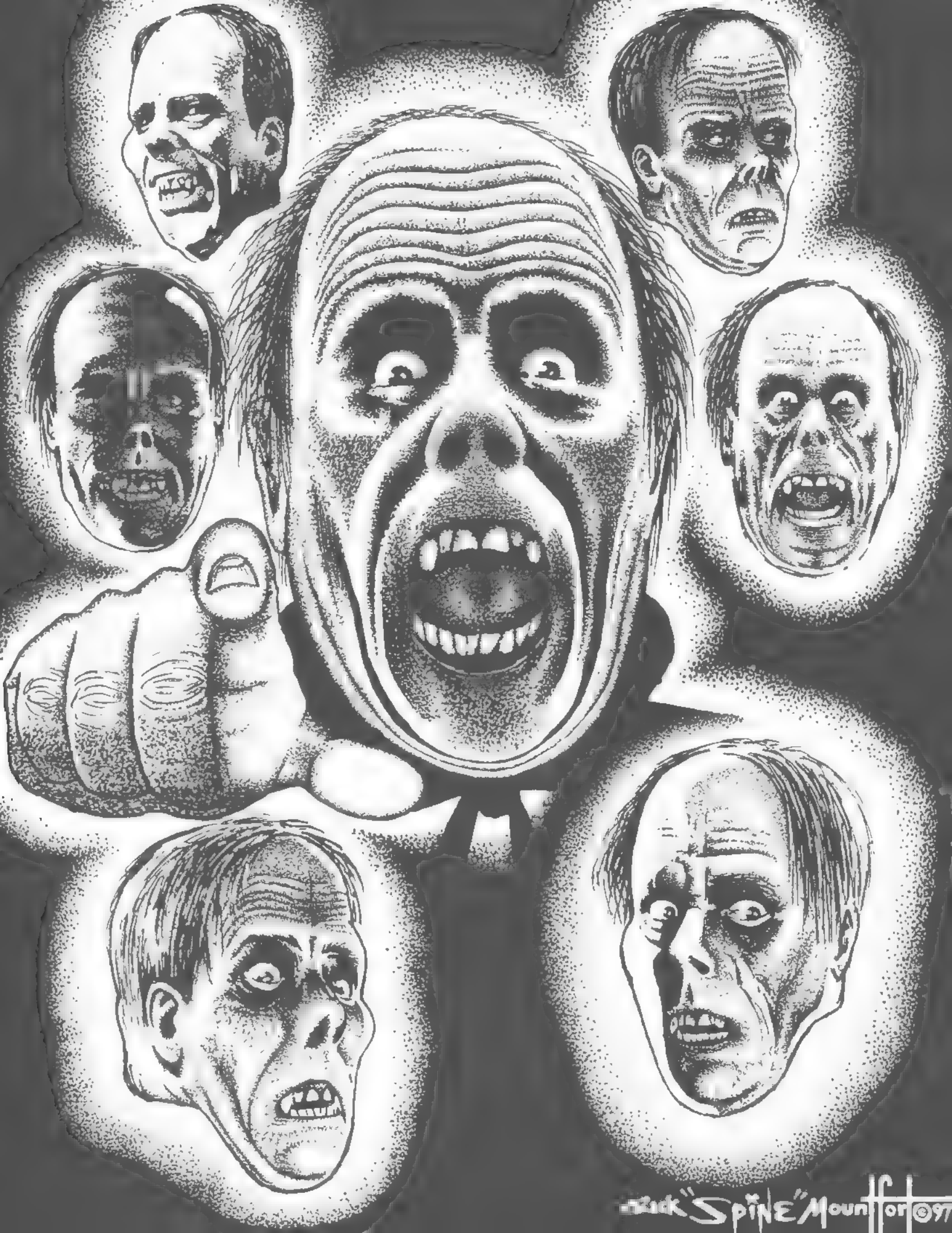
occult. Erik escaped earlier from Devil's Island, where he had been exiled along with other criminally insane madmen

Back at the Opera House, the Phantom hangs Joseph Buquet, a stagehand who has actually seen his face. Joseph's brother vows revenge.

After the night's opera, Christine and Raoul plan to make their getaway in a coach waiting outside and flee to England to escape the Phantom's clutches. But Erik abducts Christine in the middle of her performance and drags her away to his subterranean hideout. Enraged at Christine, he tells her that "Now, you shall see the evil spirit that makes my evil face!"

Meanwhile, Raoul has learned that the mysterious stranger who has been skulking around the Opera House is actually Leroux, a policeman who has been studying the Phantom in order to trap him. Raoul and Leroux descend beneath the Opera House in search of Christine and fall into a room of many mirrors.

Raoul's brother follows just behind Leroux and Raoul, but the Phantom soon dispatches him. Learning that Leroux and Raoul are in an adjoining room, Erik causes the heat in the room of many mirrors to intensify to the baking point. The duo escapes into a lower chamber, however. But soon their newfound





sanctuary is flooded.

Christine pleads that she'll do anything for the Phantom if he'll save Raoul and Leroux. The Phantom does so. But soon he hears a mob of angry stagehands approaching his hidden lair.

The Phantom escapes to the surface, throws Christine into the coach originally intended for she and Raoul, and rides off like the devil. Soon, Christine leaps from the carriage; the coach skids to a ruined halt. But before the Phantom can again grab Christine, the angry mob of stagehands, led by Joseph Buquet's vengeful brother, bears down upon him.

Raoul catches up to Christine and holds her in his arms as the mob chases Erik to the waterfront. There, Erik threatens them with a supposed explosive clutched in his closed fist. Then, laughing maniacally, Erik opens his hand to reveal he possesses nothing but air. The incensed mob falls upon Erik and beats him savagely, finally lobbing his lifeless corpse into the water.

As I noted earlier, PHANTOM OF THE OPERA is a silent movie. But there is nothing quiet about its animated visuals.

Regrettably, however, much of the acting is wildly over-theatrical, especially from Mary Philbin as Christine. Yet master makeup artist Lon Chaney excels in both appearance and performance. Even after all the grotesque makeups we've seen

over the years, his ghastly, self-created Phantom features still pack a wallop.

The sets and period costumes are sumptuous, easily on a par with those of any modern movie. Director Rupert Julian keeps the story zipping along. And it is difficult not to get caught up in the excitement of the final third.

For those who should rent out or buy the aforementioned Video Treasures version, when Rick Wakeman's soundtrack works, it adds either atmosphere or excitement to the matching visuals. When it doesn't work, it detracts greatly from the story and draws lavish attention to itself. Still, this rockesque, color-tinted PHANTOM OF THE OPERA remains the most accessible way for "moderns" to enjoy this venerable classic.

Did somebody say, "Relevance, please?"

What could be more relevant than the tormented hero-villain who first goes afoul of decency, then struggles to re-attain it through the love of another, yet finally casts his forlorn hopes to hell when all is lost?

In many ways, Erik the Phantom is a combination of the other Universal Classic Monsters we've previously visited.

Like the Frankenstein Monster, Erik is most definitely an outsider, and apparently has been all his life. No doubt the



neighborhood kids mocked him because of his ghoulish appearance, while adults likewise shunned him with not-so-discrete sideways glances. His rejection probably served as the catalyst for his life of crime, much like the fire-scarred Peter Lorre in *THE FACE BEHIND THE MASK*.

Like *The Wolf Man*, Erik longs to be free from the evil inside him. Indeed, while Erik remains an angelic, bodiless voice behind her dressing room wall, Christine indicates that she will become Erik's beloved. It is only when she sees him for the first time that she recoils and runs back to the arms of handsome, formerly rejected Raoul. Christine's affections appear a bit superficial, to say the least.

But like Imhotep, Erik's overwhelming love for Christine ultimately consumes him. When he realizes she won't accept his overtures voluntarily, he plots to force her to give him what he needs, even if it means committing carnage. At one point Erik pitifully utters, "I am human like other men — I will not be cheated of my happiness!"

And finally, like *Dracula*, Erik ultimately relishes his grandiose evil in the film's finale.

The Phantom's sad state of dejection should teach us to refrain from rejecting those different than ourselves. Especially those who may suffer from disease, either physical or emotional. Especially those who, for whatever reason, pine on the outside looking in.

The outsider we accept today could be tomorrow's Einstein or Mother Theresa or Boris Karloff — or tomorrow's Erik if we snicker behind his back.

2001 — A Monster Odyssey?

FRANKENSTEIN. DRACULA. THE WOLF MAN. THE MUMMY. THE PHANTOM OF THE OPERA.

Each creature feature we've examined in this three-part series was so influential that it begot a wealth of sequels, semi-sequels, imitations, and/or remakes.

In the Universal stable alone, Karloff returned as the misunderstood Monster in *BRIDE OF FRANKENSTEIN* and *SON OF FRANKENSTEIN*, other actors portrayed the hapless brute in its next five outings. Larry Talbot improbably survived death and lived to agonize again in *FRANKENSTEIN MEETS THE WOLF MAN*, *HOUSE OF FRANKENSTEIN*, *HOUSE OF DRACULA*, and *ABBOTT & COSTELLO MEET FRANKENSTEIN*. Lugosi's stylish *DRACULA* likewise returned in *ABBOTT & COSTELLO MEETS FRANKENSTEIN*.

Both Tom Tyler and then Lon Chaney, Jr. portrayed the living mummy Kharis in the four-movie series inspired by Karloff's original *MUMMY*. As mentioned earlier, Universal even remade its own *PHANTOM OF THE OPERA* in 1943. And to delve into each of the non-Universal imitations and remakes of Universal's Fearsome Fivesome would require another full-length article altogether!

Why?

Because Universal's Classic Monsters broke new ground, popularizing five horror movie sub-genres that have dominated creature cinema ever since:

The man-made monster (*FRANKENSTEIN*).

The bloodthirsty vampire (*DRACULA*).

The feral werewolf (*THE WOLF MAN*).

The vengeful ancient (*THE MUMMY*).

The deranged outcast (*THE PHANTOM OF THE OPERA*).

Yet we can celebrate these classics not just for their important contribution to horror filmdom at large, but also for what they



remain today — SFantasy entertainment at its best.

Each of these five films provide thrills, chills, mood, and atmosphere galore. Each of them features a ground-breaking monster. And each of them resonates within a theistic universe overrun with both supernatural good and cosmic evil, a universe in which our decisions, both large and small, do matter, both in this life, and in the life to come.

In short, each of these films deserves a fair hearing by horror movie fans of all ages.

Of course, in the hearts of Universal monster aficionados, the Fearsome Fivesome already reigns supreme, even in these closing years of the twentieth century. But will Universal's Classic Monsters thrive beyond the year 2000? Only time, modern bias, and the patronage of the 21st century monster fan will tell.



THE MUMMY'S HAND update to the Scarebook of Paul Parla...

SCARY MONSTERS' READERS should be aware of an error shown in SCARY MONSTERS #23 on page 53. The photo shown was incorrectly autographed by Peggy Moran some years ago and actually shows Elyse Knox from THE MUMMY'S TOMB (1942). WE HAVE SINCE SENT THIS PHOTO to the dungeon of doom where all incorrectly autographed photos retire to live out their remaining years in lonely despair, as with the incorrectly autographed BLACK LAGOON photos of yesteryear.

However, the inset snapshot photo shown on page 53 in #23 is INDEED of Peggy Moran with Donna Parla.

The photo shown below shows Peggy Moran in the clutches of THE MUMMY'S HAND (1940). Sorry for the error! (Paul Parla August 1997)



FLASH GORDON, DEFENDER OF THE EARTH In:

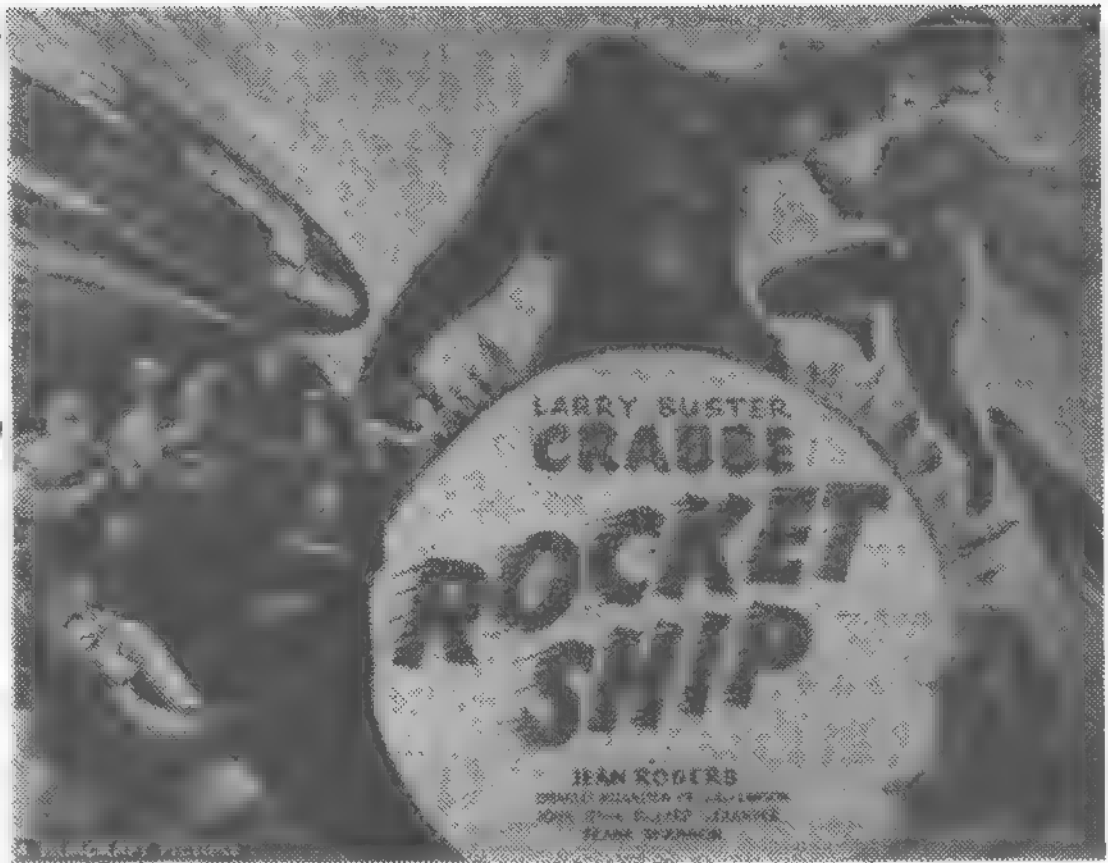
ROCKETSHIP

by Jeff Kurta

It would be four years to go, before baby **SUPERMAN** would crash from Krypton; thirty-plus, until the coming of James T. Kirk; and over four whole decades before a young genius by the name of George Lucas, would make outer space film fantasy really soar again. Which takes us to the year 1934, and the birth of one of the first space fantasy heroes, and the greatest movie serial titan of them all, Flash Gordon. Some thought a ripoff or retread of Buck Rogers, which arrived on the scene five years before it, but the unique brainchild of cartoonist/illustrator Alex G. Raymond, was beside itself, and between the two, Flash Gordon has been the most enduring.

Some will disagree. Buck Rogers was brought to life first for the "funny papers" debuting in January of 1929, but it was Flash Gordon who was created in the same month, the 7th day, that made the leap from comics page to silver screen first! Universal Pictures, the monster movie studio of **DRACULA** and **FRANKENSTEIN** secured the rights to do a 13 chapter cliffhanger of the Raymond property in 1936. Flash Gordon was a huge success in the all-color Sunday pages and under King Features the strip flourished and soon would run as a daily too, in glorious black and white.

The Flash Gordon chapterplay was such a sure-fire hit that two more were made, the last produced in 1940. Today, the original serial is considered by many to be the greatest movie serial of all time! It's filled with pulse-pounding action, thrill-a-minute space monsters, sizzling raygun blasts, rampaging robots, and a young actor by the name of Buster Crabbe. He will always be remembered for the role of the blond muscular Flash Gordon. Crabbe really was Flash Gordon, at least to the throngs of avid serial goers, and amazingly looked just like the cartoon counterpart seen in the papers. Alex Raymond, the very innovative brain-trust behind the character not only labored in the comics, but also had his fantastic works published in magazines. Besides bringing forth Flash Gordon, in that same debut year he would also mastermind and premiere the exploits of Jungle Jim (Later transferred to the silver screen for actors Grant Withers, and the most heralded in the role, the famous



movie apeman himself, Johnny Weissmuller!), and Secret Agent X-9.

Fantasy hero Brick Bradford created for the kiddie strips in 1933 arrived on the scene just prior to Flash Gordon, but did not become filmfare until 1948 when Columbia Pictures released a serialized version starring serial and action movies veteran, Kane Richmond. Earlier, Richmond had turned in dynamic performances as Spy Smasher and The Shadow. Still, Brick Bradford was no Flash Gordon, although the basic flavor was similar. King Features Syndicate also ran Brick Bradford under their respected banner. There were other comic imitators as well, such as the British strip Dan Dare, which saw the light of day in 1950.

Attempts to rival Flash Gordon continued, but to this very day, none have come close to equaling the sheer look and appeal of it. After ten years at the helm, Alex Raymond departed to fight for his country, so in 1944, his loyal assistant took over the mantle and over the years it would see other changes of leadership. After his star-spangled duty as a U.S. Marine, Raymond returned to the homeland soil, but not to Flash Gordon. In 1946, he entered the comics fold once more, but with an all new idea, and that was Rip Kirby, which soon became a hit, and ran as a daily. Flash Gordon would continue to thrill thousands, but as an on-going comic strip and comic book character, it lacked the unique smoothness that has become an Alex Raymond trademark. His original rendition jumped from the panels as if the tales themselves were living breathing entities! His first Flash Gordon story was titled **THE PLANET MONGO** which was quite suitable since we got to see much of it in the three now very classic Universal serials.

Today, Flash, Dale Arden, Dr. Hans Zarkov, and Ming the Merciless are true icons and will forever live. None of this would at all be possible, including this very article, if not for the



existence and genius of what was, and is Alex Raymond. He died suddenly in 1956 due to a fatal car crash. I do this article as a tribute to not only the first Flash Gordon film-treatment, but to the late great "master" himself. We are paying homage to the first appearance of the heroic fighter for galactic peace on celluloid, but to be more precise, the condensed feature version, that has been aptly named **ROCKET SHIP**. (There are other alternate titles, that will be mentioned during the course of this article.) **ROCKET SHIP** has a running time of 69 minutes, without the chapterplay titles, cliffhanging episode endings, and all the other normal serialized trappings. It may be a trimmed down account of the famous serial, but it plays magnificently, and the action barely lets up for a mere moment! **ROCKET SHIP** is pure nostalgia at its finest, a thorough nail-biter and spine-tingler!!!

ROCKET SHIP tells the story of young brawny blond polo player and scholar of Yale, Flash Gordon, and how he manages to overcome all odds, to save his doomed earth of 1936. The planet Mongo, ruled by a Fu-Manchu-like crazed dictator, wants to conquer the cosmos, and sets his sights on bashing the earth with a concocted collision-course using Mongo as the projectile! Flash learns of the impending destruction to his most beloved planet and rushes home to be with his professor father, before the final disaster strikes.

As the tale is told, Flash meets up with an eccentric scientist genius, Dr. Hans Zarkov (Frank Shannon) and a beautiful young woman in nearly matching blond locks (Jean Rogers). Zarkov has constructed an awesome flying machine (hence, the title of our film), and the three earthers embark on a very hair-raising journey to the desert-like planet Mongo, in a desperate attempt to thwart the on-coming orb. While there, they are met by gigantic stone age reptiles, and end up getting captured and subjected to the evilness, which is Emperor Ming, the Merciless! Ming orders Zarkov to use his genius for his cause, throws our tall lean titan into an arena of fanged humanoid monsters, and plans an even worse fate for the pretty young Dale Arden...he wants for his own!

In the meanwhile, we are introduced to Ming's very shapely princess offspring, Aura (Priscilla Lawson), who quickly falls for our hero, and hates Dale with a very strong passion. Jealousy lives, even on alien terrain! Aura teams up with the muscle-bound Master Gordon, and for her treason, is treated just like the uninvited guests, especially poor Flash. Ming even holds his own daughter as if she were a common criminal! As we move on, Flash disguises himself in Mongo apparel, while Dale is held captive, destined to be the bride of the insidious Ming! Mongo is soon threatened by deadly enemies in The

Lion Men, who led by a burly bearded Prince Thun (James Pierce), descend in weird looking gyro-ships. Zarkov is kept busy toiling for Ming, as Flash battles the giant Thun, but soon become friends, and teamup to put a halt to the insane doings. Ming will not obliterate the helpless earth afterall, but intends to overpower it. (But not if Flash can help it!) Flash Gordon and the mighty Thun manage to find Dr. Zarkov who informs Flash that Dale is being prepared to wed the monstrous Ming, and it might be done by force! Indeed, the petite heroine is in dire peril, as she's placed into a sort of hypnosis to forget the young man she has fallen in love with and which will also render her totally powerless. She will be mere clay in the hands of Mongo's head madman!

Flash and his new found ally, search desperately to find the hidden chamber where the wedding is scheduled to commence and in their journey battle more of Ming's helmeted army, and Flash is nearly crushed by a huge dragon-like creature called a Gocko. The ugly thing with claws of a giant lobster is quickly erased from existence as Thun manages to have a true aim using one of the guard's ray-rifle's. At this time, in the inner sanctum wedding hideout, Dale will be the dastardly ruler's bride, with a thirteenth gonging! Will Flash be too late to stop it? In a flash, our blond hero and the leader of The Lion Men force their way into the wedding chamber, rescue the zombified-like Miss Arden and flee through underground tunnels now joined by Princess Aura who still lusts for Flash.

Zarkov has a surprise visitor, a Prince Barin (Richard Alexander), who claims to be the true ruler of Mongo, whose own father had been murdered by blood-thirsty Ming. Together, they soar off in Barin's spaceship to find out intrepid heroes. When they land, they discover from Flash and Aura, that Dale and Thun had been kidnapped by allies of Ming's, winged hawkmen that live in a floating skycity. They are taken to the city, where Dale is once again held, and Thun is sent to slave in keeping the atom furnaces blazing. Vultan (John Lipson), is the king of the Hawkmen, a huge bewhiskered man in a breastplate, and huge winged helmet. Laughing like a real maniacal sort, he too soon has eyes only for Dale Arden, who has now been relieved of her deep walking sleep.

Approaching the skycity, the four justice-seekers in Prince Barin's rocket are temporarily subdued by the dangerous melting-ray of the Hawkmen! Vultan it seems, also wants Dale as his bride,, and his palace minions capture the foursome, and immediately hold Aura hostage, while sending Flash and Barin to unite with Thun in the atom furnace complex. Zarkov is



again needed, his genius to be administered, in the lab of hefty Vultan. Will it ever end? The special furnaces keep the city afloat and the reason why it defies gravity! Radium is the secret ingredient. At that moment, the merciless Ming arrives to meet King Vultan face to face. In the slave-infested furnace room, Flash heads a shovel-wielding mob, but unsuccessfully gains their freedom. In a second attempt, the huge atom furnace is exploded, but at the same time, the powerful beams that uphold the immense city, are quickly vanishing! Only Zarkov can save it from plummeting! With another ingenious invention, the old scientist succeeds, but Ming then intervenes, forcing Flash to fight to the death but with whom, or WHAT??? If he wins this fight, all will be set free. Ming is the all powerful ruler of the universe! In special battle-garb, Flash Gordon soon sees his opponent, a fearsome ape-like beast, with a single horn on its ugly head called an Orangapoid! The battle is soon at an end, as Flash drives home a handy spear, and the shrieking Dale can for the moment rest easy.

Ming claims to keep his word about our heroes freedom, but he wants a "celebration" back on Mongo. Thun must return to his people, but his bond with Flash will not be broken. Flash intends on marrying Dale, and the princess, still thrives with jealousy and hatred as she is madly in love with him. Back where Emperor Ming reigns supreme, Aura hypnotizes Flash into only loving her. Young Gordon is restored to his former self with the aid of Zarkov, but Ming who has gone back on his work orders the death of Flash! The action never ceases!!! Mongo-men, brandishing ray-rifles, get ready to exterminate our beloved hero, but because of another act of sheer genius on the part of our good doctor, Flash is rendered invisible. Prince

Barin is there to witness it. Like living breathing air, Flash grips Ming's throat with mighty unseen hands, just a taste of what is yet to come! The army under the wicked ruler is completely helpless and cannot fight something they cannot see! Zarkov finally makes contact with earth, and in New York, Professor Gordon is ecstatic to hear that his son lives. All is not quite remedied however. All the while King Vultan lends his great support having joined the side of the underdog. Soon, Dale Arden is in hiding in a dark cave under the city and Aura unleashes a man-eating tiger-beast to rid her of life. Flash and Barin jump in, in the nick of time, and with a mighty Tarzan-like strength, Flash with his bare hands, snuffs out the feline's roar.

Unbelievably, Aura decides to help, instead of hinder, and it is clear that Prince Barin, rightful heir to the Mongo throne, feels passion for the busty daughter of Ming. From out of the blue, Prince Thun and his Lion Men arrive via gyro-ships and help our heroes overpower the many armored troops of Ming, but the devilish dictator slinks off into the mist, supposedly to meet his own end. But can it be true?

After goodbyes to Vultan, Aura, Thun and Prince Barin; Flash, Dale, and Zarkov enter their rocket ship, where they will return home...but, a loyal high priest under Ming's wing had hidden a bomb aboard, just before they entered the steel flying machine! In seconds, our wavy-haired hero finds the ticker, and is tossed out of the zooming craft. Landing safely back on home turf, all is well, and Zarkov looks on, as our two young lovers find themselves in a warm embrace. The earth is safe...at least for the time being!

ROCKET SHIP, actually the full Universal serial was such a success that two follow-ups were made...FLASH GORDON'S TRIP TO MARS (1938), and FLASH GORDON CONQUERS THE UNIVERSE in 1940. The first sequel being in 15 nerve-shattering chapters and the final, a total of 12. Director Frederick Stephani took the young movie matinee goers on a wild adventure with the first effort, although the second serial is considered by many to be the best of the three. Legendary cliffhanger veteran Ford Beebe performed the directorial chores on the sequel serials. FLASH GORDON, in addition to being called ROCKET SHIP, when it was released as a condensed feature went by a handful of other titles in the full "movie" format. ROCKET SHIP actually deals with the first half of the complete serial, as does SPACESHIP TO THE UNKNOWN and SPACE SOLDIERS but they contain more footage with running times of 97 minutes. As seen in the last episode of the serialized account, Ming is killed off, supposedly by one of the reptilian Gocko creatures! ATOMIC ROCKETSHIP is another



feature version of the 1936 production, and PERILS OF THE PLANET MONGO which deals with the second half of the serial.

ROCKET SHIP produced by Henry MacRae is a Filmcraft picture and presented by Sherman S. Krellberg & Joseph Harris. The special effects seen in this vintage presentation are certainly very crude by today's standards, but because of its classic status, ROCKET SHIP makes it all great fun to see. Costumes used in the film remind one of the Robin Hood and old Roman Empire days, and for you nostalgia lovers, the suit worn by star Buster Crabbe when he first changes into garb all Mongoian was later reused in the very first t.v. adventure of SUPERMAN, 17 years later (1953). In the premiere segment of the ADVENTURES OF SUPERMAN entitled SUPERMAN ON EARTH, co-star Robert Rockwell as Jor-el sports the still intact Flash Gordon uniform! The often stirring musical score of ROCKET SHIP was done by Franz Waxman (1906-1967) which was originally heard in Universal's own monster thriller BRIDE OF FRANKENSTEIN, the year previous. The same score was also incorporated into the 1939 Buck Rogers serial, also made by Universal and starring Buster Crabbe in that lead. Waxman, a Hitchcock favorite lent his skills to REBECCA (1940), Hitch's very first American film, and REAR WINDOW in 1954. In a poll taken many years ago, actor Cliff Robertson, no stranger to film fantasy (THE OUTER LIMITS/TWILIGHT ZONE), picked the first FLASH GORDON celluloid adventure as a third favorite (His 4th was PLANET OF THE APES). Indeed, it is very hard to dislike!

Casting for FLASH GORDON: ROCKET SHIP was sheer brilliance, and all performed admirably, most especially Buster Crabbe, born Clarence Linden Crabbe in 1909 in Oakland, CA. The 6'1" "Buster" as he would later be tagged was a natural in



the role of Flash, although not his first film part. Crabbe was the very first actor considered for the serial SUPERMAN, but Columbia signed Kirk Alyn for the 1948 venture.

Not many are aware of this little known fact. Buster Crabbe was a natural born athlete and while still in high school garnered 16 letters in various sports! His ability to excel led him to the 1932 Olympics where he was "billed" as Clarence. (He would also be called Larry!) While in LA representing the U.S., he took top honors in his 400 meter free style swimming event, the only win in swimming for his homeland, for that particular year. Crabbe attended the University of Southern Cal and was a Light Heavyweight boxing champ while in Honolulu, Hawaii.

1932, also saw a movie contract being signed and Buster Crabbe landed his first film role as a Lion-Man mutation in the eerie film ISLAND OF THE LOST SOULS. After that, there was no turning back. His expertise at mastering the waters paid off the following year when he was cast as Tarzan, a role recently acquired by Johnny Weissmuller (Another Olympics swimming awards winner!), at MGM. Crabbe's portrayal would be in cliffhanger-style, a serial today considered to be bottom-of-the-barrel. It was also released in feature form as was his later Buck Rogers effort. Crabbe would go on to portray variations on the Tarzan character, in fact, in the same year that he did wear the famous loin-cloth, he starred in KING OF THE

JUNGLE, and as "The Mighty Thunda" in his last serial (Of many!), KING OF THE CONGO (Columbia, 1952). Thunda was created for the comics by the great Frank Frazetta. Interestingly, TARZAN THE FEARLESS, Buster Crabbe's one stint as the jungle lord, at the time of its release was actually billed as "The Greatest Tarzan Of All Time"!

Some of his other movie serials were RED BARRY (1938 in 13 scorching segments!), THE SEA HOUND (1947), and as Captain Silver in PIRATES OF THE HIGH SEAS, a Columbia production of 1950. RED BARRY was another comics hit. In 1944, Crabbe again entered the jungle domain to star in NABONGA for poverty row director Sam Newfield, who gained much recognition with his shocking 1939 oater, TERROR IN TINY TOWN. NABONGA is also known as either JUNGLE WOMAN or GORILLA.

In addition to his action and fantasy pics, Crabbe became a big western feature star appearing in about 50 low budget shows, most turned out by PRC with the mainstay Newfield at the helm. He played the role of outlaw-turned-goodguy Billy the Kid in a series of films which are quite highly regarded today by the fans. Two former ape-men met, as Crabbe appeared opposite Johnny Weissmuller in SWAMP FIRE (1946) and the 73 minute Jungle Jim effort from the Weissmuller series called CAPTIVE GIRL (1950). Buster Crabbe also excelled as

hideous badmen, which he did often. With the new medium of television nudging in, he made the leap from big to small screen and was hired as the lead in CAPTAIN (Michael) GALLANT OF THE FOREIGN LEGION, also known as simply FOREIGN LEGION - NAIRE in 1955. The show was a popular Saturday staple for kids and co-starred Crabbe's own son Cullen, as his ward Cuffy Sanders. The series gave the young viewers a taste of the French Foreign Legion as based in North Africa.

Actor Crabbe played the Flash Gordon role more than any other, with Steve Holland, the early 50's t.v. incarnation coming very close. Crabbe was Flash Gordon altogether in 40 installments, just one over Holland, who did it for the DuMont network (a West German effort). When NBC brought BUCK ROGERS IN THE



25TH CENTURY to tee vee in 1979 (1979-81), fittingly, Buster Crabbe appeared in the first season episode where he essayed the part of "Commander Gordon"!!! It was never clear if he was playing the actual elder Flash, but his presence was welcome! And of course, he had been the very first film Buck Rogers and got to rub elbows with the new version, Gil Gerard. In the same year, he was among the cast of SWIM TEAM, a very dismal motion picture turkey. In early issues of FAMOUS MONSTERS, one can see the "real" Buster Crabbe, sitting back, and enjoying a then new Warren magazine! Sadly, he is no longer with us, but left us with many great film epics. His best remembered role will always be that of Flash Gordon, a part that he played to flawless perfection.

Jean Rogers was the very fetching heroine Dale Arden in ROCKET SHIP, a role that she would play one more time in the second Flash Gordon serial, but in that, she wore the truer dark hair. (She was replaced in FLASH GORDON CONQUERS THE UNIVERSE by actress Carol Hughes. Irene Champlin was Arden on t.v.) In the same year (1936), Rogers co-starred in the 13 chapter serial ACE DRUMMOND, and opposite funnyman Red Skelton in WHISTLING IN BROOKLYN which was released in 1943. (The last of a series of three films featuring the future t.v. Freddie the Freeloader.) As Dale Arden, Jean Rogers was a delight to watch, a pretty face, that always seemed to scream innocence. Flash Gordon was quite a chore for the beauty, as she nearly drowned during production! The character of Dale Arden became a blond in the first serial because actress Jean Harlow was the real rage of the day.

Movie villain Charles Middleton was aptly cast as Emperor Ming, a role he played in all three Universal serials. Middleton was born on October 3, 1879 in Elizabethtown, KY. He started out in the silent films and later turned to the "talkies" where he would excel at Universal, Republic, and Columbia. He was a featured player in many films and made a home as a western

baddie. Later a serial veteran himself, he would also appear in: DICK TRACY (1938), DAREDEVILS OF THE RED CIRCLE (1939) and PERILS OF NYOKA, all for Republic Pictures. (In PERILS, he tried to outwit the future film Lone Ranger, Clayton Moore. Moore would be billed as the second King of the Serials with Buster Crabbe being the first!) For Columbia, Charles Middleton lurked across the screen in BATMAN (1943) and JACK ARMSTRONG, a clever take on the great radio drama (1947). In the 1980 FLASH GORDON movie, Max Von Sydow, of THE EXORCIST fame turned in a dynamic performance as the new updated Ming, but still second rate, as no one could match or beat, the classic Middleton interpretation! The film itself though, was quite entertaining, the brunt of it paying homage to the vintage Flash Gordon serials. Middleton passed on in April of 1949, the 22nd day.

Prince Thun, as essayed by one-time Tarzan, James "Jim" Pierce, was magnificently brought to life. (Pierce was a native of Indiana.) Pierce had the dubious distinction of being the 4th actor to play Edgar Rice Burroughs' Lord Greystoke on film. He managed that feat in the 1927 silent gem, TARZAN AND THE GOLDEN LION, which soon would lead to marriage between himself and the daughter of Burroughs, Joan! (They wed in 1928.) Jim Pierce and wife Joan, would star in the Tarzan radio show, with a total tally of some 364 episodes. Pierce was one of three actors to portray the vine-swinging apeman on radio, with Jane, being wife Joan. In the later 60's, Pierce joined other former film Tarzan's for a group shot with the tv jungle lord, Ron Ely. In this very collectible photo which was shot on the NBC series set, featured Jim Pierce, Ely and backed up by Johnny Weissmuller and Jock Mahoney! All posed behind vines. All four men are in loin-cloths and Pierce sports a smooth dome. A very commemorative pic. The late "Thun" was an excellent choice for Flash Gordon...a Lion-Man, who once was an apeman!

John "Jack" Lipson, the barrel-chested King Vultan of the

Hawkmen, brought welcome comedy to **ROCKET SHIP**, knocking down Ming's guards, by running into them! His roars of laughter will not be forgotten. Lipson was earlier a featured player in silent films.

Frank Shannon (who would continue his Dr. Zarkov role in the remaining two Flash Gordon serials) along with Richard Alexander and the comely Priscilla Lawson (as Aura), all shined, and helped to make **FLASH GORDON: ROCKET SHIP**, the immense success that it was.

Flash Gordon was a very marketable character, a character that also found life on oldtime radio and voiced by much later t.v. star Gale Gordon, who cracked us up in **THE LUCY SHOW** as **HERE'S LUCY!** Albums in LP, were available of some of the Flash Gordon radio-plays and sold for about \$5.95, and even Buster Crabbe himself, would return to voice his old friend, on a very special record available through the original **FAMOUS MONSTERS "Captain Company"**. (It sold for \$1.98!) The latter was new in the early 70's, the decade that brought us a cool 9"x12" hardback of Flash Gordon comix tales (also sold in FM) and a plastic Space Water Pistol dated 1975.



Flash Gordon certainly found a great home in monster magazines and was very popular in the Warren fantasy mags like: **SPACEMEN** (#1[1961], 3, 4[On the cover!], and in the now rare Yearbook) and **On The Scene Presents SUPERHEROES**, which cost an entire 35¢, back in 1966 at the height of the tv Batcraze! Among other such genre zines, the Alex Raymond spaceman, also made appearances in **FANTASTIC MONSTERS OF THE FILMS**, **MODERN MONSTERS**, **MONSTERS & HEROES**, **MOVIE MONSTERS**, **FANTASTIC FILMS**, and of course **STARLOG**, to only list some. A very hot item today, was put out by Revell in 1965, a terrific figure kit called **FLASH GORDON & THE MARTIAN**, which today will easily fetch over \$150.00 in complete and unbuilt shape.

Flash Gordon was a super pulps hero as well and was a fixture in the vintage Whitman Big Little Books, the first entitled **FLASH GORDON ON THE PLANET MONGO**, and came on the scene in 1934, the same year that the character debuted.



There were other hardcover books, Sunday page reprints and a lengthy life in comic books. King, Dell, Gold Key, and Charlton all carried "The Defender of the Earth". In 1946, a great cereal box-find was a Flash Gordon "pep" pin, and on October 1, 1995, the U.S. Postal Service issued a very colorful postage stamp, depicting Flash and his evil arch-foe Ming. Just a small sampling of the tons of Flash Gordon merchandise!!!

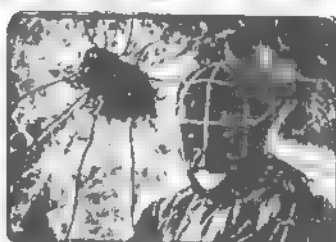
There have been numerous other Buster Crabbe imitators and spoofs of the Flash Gordon legend, such as the 1974 very adult presentation of **FLESH GORDON** which contains a very revealing look at lovely Dale! It does feature great miniature and spfx work provided by such behind-the-scenes talent like Jim Danforth and David Allen! The late 70's, found a rather interesting animated Flash Gordon series seen on NBC Saturday mornings. Still there can be only one true Flash Gordon.

ROCKET SHIP maybe witness to dimestore fx, laughable lines, basically in-effective spaceships, sometimes over-acting, and overall campiness, but what we are left with is very classic stuff. If not overly critical, you might just find yourself getting in-synch with it, like I do! **ROCKET SHIP** does on occasion play on local television, but it's also readily available via video. (Prism, Video Yesterday, Goodtimes) Do check it out!

I'll be soaring your way again, next issue!

**The Forgotten
FRANKENSTEIN**

The KARLOFF Story



The LAIRS of HORROR!

by Larry Ivie

Cne of the MOST INTERESTING things about the many NYC and NJ editorial offices during the 1950s and 1960's (the "Golden Age" of the monster-zines and Silver Age comic books), was that, unlike today, no two were similar to one another in any way.

Not even remotely!

In looking over the collections of one-time-avid monster magazine and comic book collectors, there seems to be something in common with many of them. ...The point at which those collections STOP, although the titles continued. And, that stopping point (obviously by pure coincidence?) tends to occur, for most titles, shortly after their editorial offices shifted from

the uniquely different locations of their earlier days into towering structures of glass, with each office a set of very similar sterile cubicles. Just as company offices acquired a similarity to others, their PRODUCTS now also seemed to acquire a drop in inspiration, and a sense of over-similarity...to previous issues. (The reasons for sales drops among older buyers are actually more complex, and best saved for another

AT RIGHT, the final issue of one of the horror titles produced by the EC comic book company. The high standards of this company's literary and artistic qualities were reflected in the mood of the company's office during the early 1950s. For writers, artists, and fans, it was the #1 LAIR OF WONDER.

© 1955 EC Publications





"Of course, if you're looking for an office with 'special' atmosphere, then here's something last used by a comics and humor magazine publisher."



time.) Today, when it's VERY hard to find a product coming close in quality to the best of the past, one can go from one of the larger companies to another and find little or no difference, including the art styles of the work, except for the costumes of the characters being edited there. NONE has an inspiring atmosphere (compared to what once was), and there is no trace whatsoever of the qualities that DID appeal to visitors and contributors in some of the offices of long ago; so, the following are a few tales of ANCIENT HISTORY...

The area in which we produced the first issues of Castle of Frankenstein magazine, in the early '60s, was in the lower rooms of a home in New Jersey, conveniently located next to a stop for a bus line into New York City. The rooms with the work tables were lined with shelves for books and old pulp magazines, and filing cabinets with old movie photos. During production of the first two issues, it was as much of a social center for the creative minds of the area as a working office—each contributor working on their own thing more than under editorial direction. It was the congenial publisher, Calvin Beck, who, when others were gone, worked late into the night arranging, and re-arranging, the work into what would be the news-stand version of the contents. The first issues underwent MANY variations—most of which would have been as good as those which went to the printer. And, MANY times the work would come to a standstill in favor of going to private, large-screen showings of high quality, 16mm prints of early monster, fantasy, SF, and adventure films (Fairbanks' "Robin Hood", "Zorro",...).

By the third issue, the magazine itself was becoming more of a priority, but I felt I needed directions (story writing, illustration, comic books....) Castle couldn't provide. ...Which led me into editorial domains that, increasingly, gave me the feeling the environment of Castle was, by comparison, uniquely competent, intellectual, and sane. A feeling enhanced by the fact the ALL TIME BEST editorial environment I had discovered was no

longer in existence...

It's hard to envision any editorial offices ever again being as magical as those of the EC comic book company—the peak producer of QUALITY horror and science fiction titles during the early 1950s. The high quality writing in EC issues, by Al Feldstein, Harvey Kurtzman, Ray Bradbury, Nick Meglin, and others, became an important influence on many of the later-famous writers of movies, TV, and novels; with EC plots blatantly stolen, over the years, for ALL media forms.

It was repeated over and over in school English and literature classes.... Teachers would give the assignment for students to find a short story they could read in class. The student at the front of the room would read directly from the panel captions in a well-chosen EC issue hidden inside an impressive looking hardcover volume, and at the end the teachers would declare it to be the BEST short story they had ever heard, wanting to know the name of the author and the title of the book it was in. There were, perhaps no GREATER looks of horror than on the faces of those teachers when they found they had just given their ULTIMATE praise to a story in a "mere" comic book! This REALLY happened, time and again (I myself was one of those who did it), proving to me what I already felt—that some of the writers for EC were, indeed, among the greatest literary talents of the 1950s, for ANY medium.



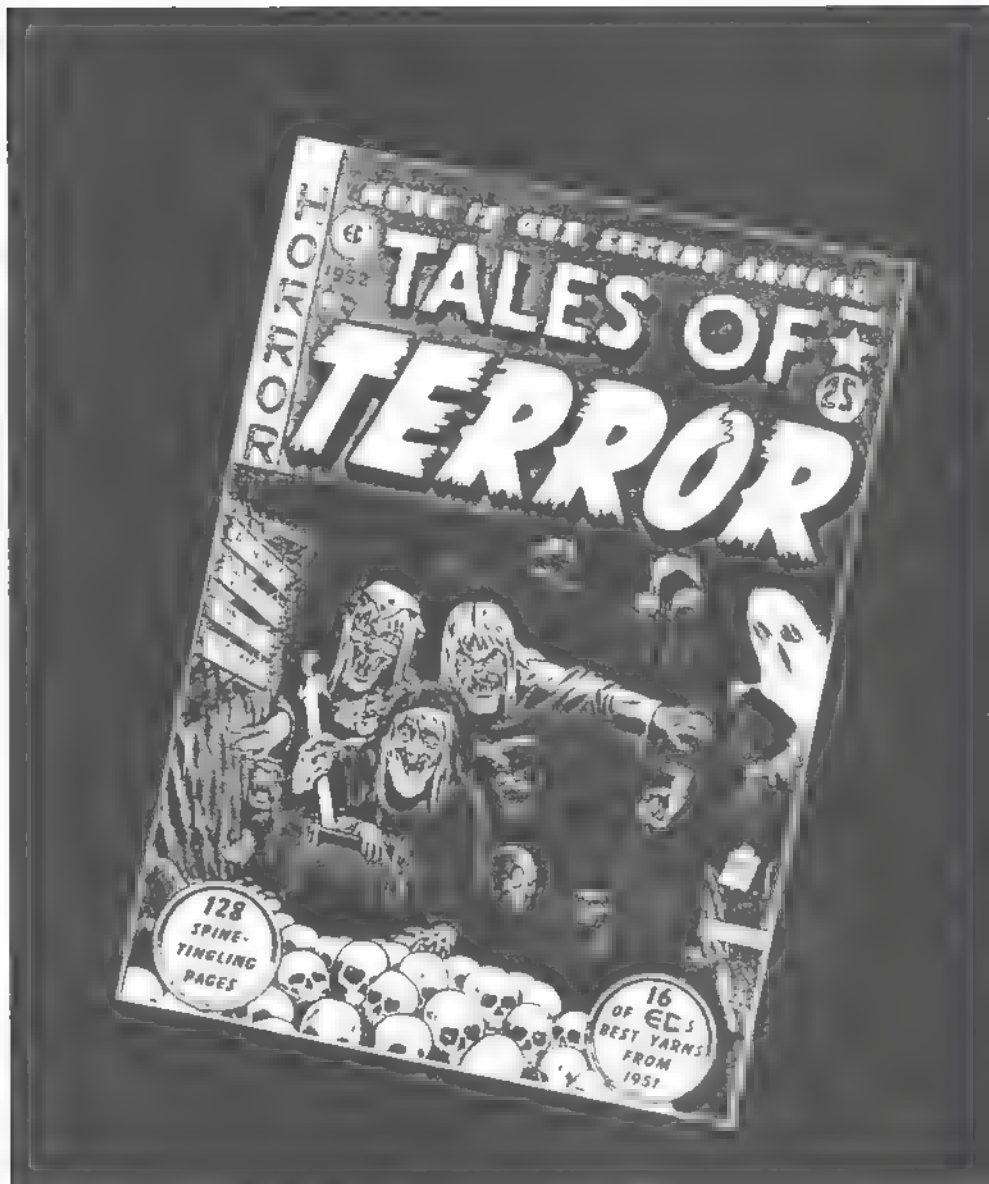
The EC office was at the end of a corridor leading away from the elevator, when it reached the right floor in the old, lower-Manhattan building. Once inside the door with the gold letters on it, there were framed remainders, on the walls of the small, comfortable, informal reception areas, of this location's past—The Flash, Green Lantern, Wonder Woman.... Although, the most PRICELESS artifacts were now encased in plastic, in the publisher's desk—1936 sketches for a character to be called...Superman!

Although merely a fan, still a teen, I was warmly greeted, directly, by not only editor Al Feldstein ("The name's AL!"), but also publisher William Gaines ("I'm Bill!"), who gave me a guided tour of his office. Built in an era when the buildings themselves were more than square boxes, his carpeted corner office had five walls—decorated by oil paintings and watercolors produced by the various familiar artists who had

THE IMAGE promoted by EC as the place from which their tales of monsters and suspense emanated was a claustrophobic cavern beneath the surface of New York City.

IN REALITY, the EC office was well above ground, in an old, comfortably furnished building in the lower part of Manhattan.

© 1952 EC Publications



worked for the company; and shelves containing bound volumes, for visitors to read, of everything produced by the Gaines family back to the first issue of Flash Comics. When artists arrived to deliver their latest work, **EVERYONE** present was called into Gaines' office to look at every page, held up by Gaines, one by one, voicing the type of **DESERVED** compliments (seldom possible today) which made this a company that was uniquely appealing to its contributors.

At the end of my first visit, I was led to the stock room, and given a stack of back issues I was missing!

The **TIMELY** company (later known as **MARVEL**) was also producing monster titles, but of an artistic level **MUCH** different from that at EC. ...A difference reflected, also, at the office itself. The elevator door opened upon a sterile area (no sign of what the company was) with a receptionist's desk, like a sentry, at the side of the office door. She let "Mr. Lee" know that two individuals had arrived, one being an artist delivering his latest story. The voice of Lee came from the intercom indicating he had no interest in seeing either of us, and the finished work was to be left at the desk for him to pick up later!

Although I was later able to talk with Stan Lee on the phone, seeking an appointment to show art, he had no interest in seeing me, and didn't until, through other artists, I had been writing

scripts and co-drawing stories for Marvel for **SIX YEARS!**

Each of the companies producing the various magazines, pulps, paperbacks, hardcovers, and comic books was a realm uniquely its **OWN**, with uniquely **DIFFERENT** individuals leading each in directions very apart from one another. One of these realms was a cavernous, moody location with walls lined with shelves containing **THOUSANDS** of old volumes holding wonders of all sorts. There may never again be, or have been a more appropriate location for the editorial production of new editions of some of the most **CLASSIC** monster stories of the human heritage. It was an old, lower-Manhattan **BOOK STORE**. And the tale of what emerged from this location that quickly spread to **EIGHT** other companies, including **CASTLE OF FRANKENSTEIN** magazine, is deserving of a **FULL ARTICLE...**in a **FUTURE** issue of Scary!



CASTLE OF FRANKENSTEIN

This is an Actual
Advertisement!!!!

The renovation at the castle has consisted of major construction this time around. We have managed to restock our supply of issue #1 a few days after selling our last copy and also acquired almost every issue number including the rare Journal of Frankenstein published in 1959! We advise you to order now because many of these rare issues are in short supply. Most of the new issue numbers added are in at least Fine condition with most of them leaning toward the Very Fine grade. Our basis "Scarehouse Find" is starting to disappear so don't delay. All copies are ~~unread~~ warehouse copies. The average condition could be described as Fine, some issues may have some spine wear, some issues may be more toward the VG condition side as our inventory is depleted, but all are still very collectible and priced to sell. See the SCARY ORDER FORM for individual conditions. The condition of CoF #2 is on the decline as our inventory is almost gone so order now to get the best available copy at the time of your order. We will send you the best possible copy of any issue we have at the time of your order. ORDER EARLY for the best condition and selection. These magazines won't be around forever.

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imagination,
suspense....**

BACK ISSUE DEPT.



#1
—SPECIAL COLLECTOR'S EDITION—THE MUMMY THROUGH THE AGES, THE BORIS KARLOFF STORY; picture-stories on TIME MACHINE, WOMAN EATER, JACK THE RIPPER, SEVENTH SEAL, PIT AND THE PENDULUM, FRANKENSTEIN 1970, TINGLER, GIANT BEHEMOTH, MYSTERIANS, ALLIGATOR PEOPLE, DARBY O'GILL AND THE LITTLE PEOPLE, HOUND OF THE BASKERVILLES, and HAVE ROCKET WILL TRAVEL, Portfolio of monster cartoons, TV JEEBIES, Japanese monsters; BRITISH HORRORS



#2
—VAMPIRE—a 6-page horror comic story written and illustrated by Larry Ivie; THE MANY FACES OF CHRISTOPHER LEE, picture-stories on remakes—the 1957 HUNCHBACK OF NOTRE DAME, the 1962 PHANTOM OF THE OPERA and the 1962 CABINET OF CALIGARI; American-International hits; EARLY YEARS OF FRANKENSTEIN, a screen history plus analysis; Larry Ivie on super-heroes—THE DAY MEN FLEW, Charles Collins on Lilith



#3
—The first FORGOTTEN FRANKENSTEIN; conclusion of BORIS KARLOFF STORY; beginning of LON CHANEY JR. STORY, Larry Ivie on more super-heroes picture-stories on WHAT EVER HAPPENED TO BABY JANE?, DAY OF THE TRIFFIDS, THE RAVEN, CAPTAIN SINBAD AND NIGHT CREATURES; Mary Shelley and the BIRTH OF FRANKENSTEIN, Charles Collins on Shirley Jackson and Ray Bradbury, Larry Byrd as FRANKENSTEIN, TWILIGHT ZONE, TEEN-AGE MONSTER MAKERS.



#4
SPECIAL VAMPIRE ISSUE: picture-stories on NOSFERATU KISS OF THE VAMPIRE, BLACK SUNDAY AND BLOOD OF THE VAMPIRE; Mike Parry on historical, literary and filmic vampires; Brom Stoker's autograph, foreign vampires in CONTINENTAL CREATURES, part 2 of LON CHANEY JR. STORY; OUR FEATHERED FIENDS—birds in horror films; LEGEND OF THE MUMMY; picture stories on FREAKS and THE HAUNTING; Charles Collins on Lovecraft, WONDERFUL WORLD OF GEORGE PAI, Al Hirschfeld caricature of DR. NO, FRANKENSTEIN RADIOGUIDE; first FRANKENSTEIN MOVIEGUIDE



#9—Exclusive question-and-answer style interview with Boris Karloff; picture-review of ABC-TV's BATMAN, with the Joker in full-color, lengthy biography (and film checklist) of Laird Cregar by Robert C. Roman, complete Roman biography of contemporary villain Victor Buono, picture-reviews of JUDEX and FANTOMAS (both 1917 and 1964), cartoons, first CoFanaidicta column; coverage of Germany's horror film revival; TV Movieguide "E" and "F" istmas, Barbara Steele JACK THE RIPPER, BRIDE OF FRANKENSTEIN centerfold special, Mike Parry reports on The Fantastic European Screen Scene, BATMAN back cover.



#10—Barry Brown reveals The True Facts Behind Bela Lugosi's Tragic Drug Addiction; first part of lengthy interview with Christopher Lee, the story of a real KING KONG; interview with Lon Chaney Jr., reviews of BATMAN, THESE ARE THE DAMNED and CURSE OF THE FLY, picture-story on, THE ADVENTURES OF RAT PHINK AND BOO, Frankenstein TV Movieguide "G" and "H" listings, book reviews, biography of CoF book critic Lin Carter, WILL Eisner's The Spirit; fanzine reviews by Mike McInerney; full color back cover by famed fantasy illustrator Hannes Bok.



#11—Hundreds of facts in The Star Trek Story; Nimoy on Spock, Star Trek Forever, An Endorsement by Cal Beck, Saucers Do Exist say William Shatner, Roy Thinnes and Stuart Whitman; CoF Interviews Christopher Lee part two), CoF Returns to Hammer Studios, Donald Phelps enters THE HORROR CHAMBER OF DR. FAUSTUS and lives to tell about it, 1966 Necrology, listing deaths of fantasy film personalities; The Men Behind the Comics focuses on Marvel's mighty Jim Steranko, author-illustrator of Nick Fury; Cal Beck reviews THE BRIDES OF FU MANCHU, Frankenstein Movieguide lists films beginning with "I" and "J", a look at Comicbook Fandom, Lin Carter sums up 1966: The Year in Horror-Fantasy Books, full details on Wally Wood's Witzend; full color back cover by Hannes Bok, suitable for framing; Frankenstein Mini-Reviews



#12—World of Comic Books: The, by now, famous LEE issues, namely Stan of Marvel, and Chris of Hammer, etc (in the 3rd & final part of the Interview), Frank Brunner's fab SMASH GORDON comic strip satire, the unusual CONJURER Fantasy comic strip thriller; a memorial and eulogy by CTB in FAREWELL BASIL RATHBONE, Nimoy tells it like it is in SPOCK SPEAKS; Macnee and Rigg in THE AVENGERS, the Movieguide "K" list; CTB on SFantaFims and PLANET OF THE APES (preview), with exclusive Evans-APE makeup shots; first appearance of CoF's official The Comic Book Council; Dan Bates and Lin Carter look at Clarens' fab An Illustrated History of the Horror Film (and many other SFantaBooks); full-color back cover of Fox's FANTASTIC VOYAGE; letters, great photos & illos & the usual priceless lore.

DID YOU MISS ANY?



#5—Noted film historian William K. "Silent Pleasures" Everson recalls his personal encounters with Lorne in **THE PETER LORRE STORY**—with checklist of all Lorre films; picture-story review of **EVIL OF FRANKENSTEIN**, leading Burroughs expert Dick Lupoff describes **MONSTERS OF EDGAR RICE BURROUGHS**—with illustrations by Frank Frazetta, Reed Crandall, Larry Ivie and Al Williamson; **OUTER LIMITS**; interview with Arthur Lubin, director of 1943 **PHANTOM OF THE OPERA**; first **CoF** **OLDIES BUT GOODIES**; fantastic films of **JEAN COCTEAU**; **OUT OF THIS WORLD** WITH **BORIS KARLOFF** **ADDAMS FAMILY**, rare photo autographed by Karloff in 1914



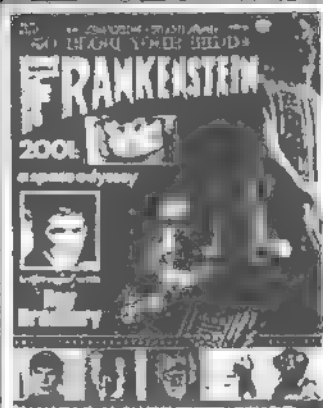
#6—The second **FORGOTTEN FRANKENSTEIN**; **FANTASY FEST**—report on 2nd Trieste Science Fiction Film Festival, **HORROR ON THE AIR**—nostalgic memories and rare photos of The Shadow, Inner Sanctum and other great radio fantasies; part 3 of **LON CHANEY JR. STORY**; questions and answers with Hitchcock at **A HITCHCOCKTAIL PARTY**; amateur **FRANKENSTEIN** film; Charles Collins on Robert E. Howard, **MUNSTERS**; four year's worth of **CHRIS LEE** films; **MASQUE OF RED DEATH**; **UNDERDOG** part 1 of **FRANKENSTEIN TV MOVIE-GUIDE** listing all horror on TV



#7—Mike Parry pays a visit to the set of **DIE, MONSTER, DIE!** interview with AIP director Daniel Haller; Joseph E. Levine's \$25,000 **Monster**; Robert C. Roman tells all about the **MONSTERS AT THE MUSEUM OF MODERN ART**, reviews of **TOMB OF LIGEIA**; conclusion of **LON CHANEY JR. STORY**; checklist of Chaney Jr.'s films; different versions of **SHE** Parry's **EUROPEAN HORROR SCREEN**; TV Movieguide "B" listings; **LEE & LUGOSI**; **THE AVENGERS**; **THE RICHARD BURTON MONSTER**.



#8—Behind the Scenes with **FU MANCHU** and Christopher Lee, David McCallum—**The Man from MONSTER**; William K. Everson recalls **The Last Days of Bela Lugosi**; Mike Parry interviews Hammer makeup artist Ray Ashton filming **RASPUTIN** On the Sets at Hammer; Lin Carter sums up 1965: **The Year in Horror-Fantasy Books**; TV Movieguide "C" listings; **Fu Manchu** for Mayor poster; **BATMAN**—from 1943 serial to 1966 TV, **SON OF FRANKENSTEIN** centerfold special; two Baron von **BUNGLE** strips; **BATMAN** back cover



No.13—Special All-Star Issue "2001: A Space Odyssey" analysis/review; Interview with **RAY BRADBURY**; "Planet of The Apes Returns" (exclusive secret facts, etc. revealed for the first time); **BASIL RATHBONE** interviewed For Last Time; Jonathan **FRID** profile; coverage & Data on **ROSEMARY'S BABY**, **BARBARELLA**, etc.; "CARNAK": comic grafix in the inimitable **CoF** manner; "TV Or Not TV?" (that is a question?); **RAQUEL WELCH**.



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Part I: **ROBERT BLOCH** Interview—**WHEN DINOSAURS RULED**, Harryhausen's latest. — **DORIAN GRAY**: past and present.— **THE VAMPIRE LOVERS**.— Part 3 & conclusion of **HISTORY OF HORROR FILMS**.— Rediscovered: Two "lost" classics. 1932's **DR. JEKYLL & MR. HYDE**, and **MYSTERY OF THE WAX MUSEUM**, by Wm.K. Everson. Horror comics: **Berni Wrightson's A CASE OF CONSCIENCE**.— **CoF MOVIEGUIDE**: more than 65 recent SFantasy films.— Plus: Letters, Headitorial, etc., etc., etc.

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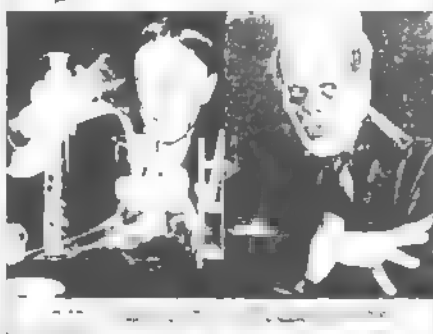
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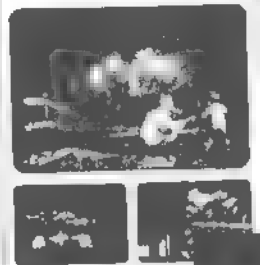


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KING KONG

A Review by Tom Trimman

The age-old fable of Beauty and the Beast has inspired dozens of films, including versions of Jean Cocteau and Walt Disney. The legend was also the basis of a popular TV series in the late '80's. None, however, have had the impact of the greatest interpretation of the myth, the 1933 fantasy film classic, **KING KONG**.

"And the Prophet said And lo! The Beast looked upon the face of Beauty. And it stayed its hand from killing. And from that day, it was as one dead." -An old Arabian proverb (from the prologue to KING KONG)

In Depression-era Manhattan, daredevil movie producer Carl Denham (Robert Armstrong) has charted a steamer, "The Venture", with the skipper, Capt. Englehorn (Frank Reicher), First Mate Jack Driscoll (Bruce Cabot) and three times the crew required, to embark upon a distant, difficult dangerous moviemaking voyage. He is also taking along a case of trichlorine grenades. Denham is keeping his destination secret, even from Englehorn and Driscoll. Because the critics and exhibitors insist that love interest means good box-office, Denham is searching for an actress for his movie, but, because of his reckless reputation, no agent in town will provide him with one.

Combing the sidewalks of New York, Denham spies young, destitute, blond, beautiful Ann Darrow (Fay Wray) reaching for an apple at a fruit stand. When the stand's proprietor accuses her of theft, Denham intervenes, pacifying him with a dollar. One look at the nearly fainting Ann is enough to convince Denham that he has found his star, and he hires her on the spot.

As the Venture casts off for its mysterious destination, a romance blossoms between Ann and Driscoll. When the voyage is well under way, Denham reveals his destination to Englehorn and Driscoll - an uncharted island populated by natives who worship a mysterious, omnipotent deity known as "Kong". Denham intends to find this "Kong", whatever it is, and photograph it. As the voyage continues, Driscoll becomes increasingly concerned for Ann's safety.

When Denham and his crew reach the island, they observe its huge, skull-shaped mountain and a massive stone wall cutting the native village, they inadvertently disrupt a sacrificial ceremony, which angers the tribal Chief (Noble Johnson) and the Witch Doctor (Steve Clemento). Denham attempts to use Englehorn's familiarity with the native's language to gain their

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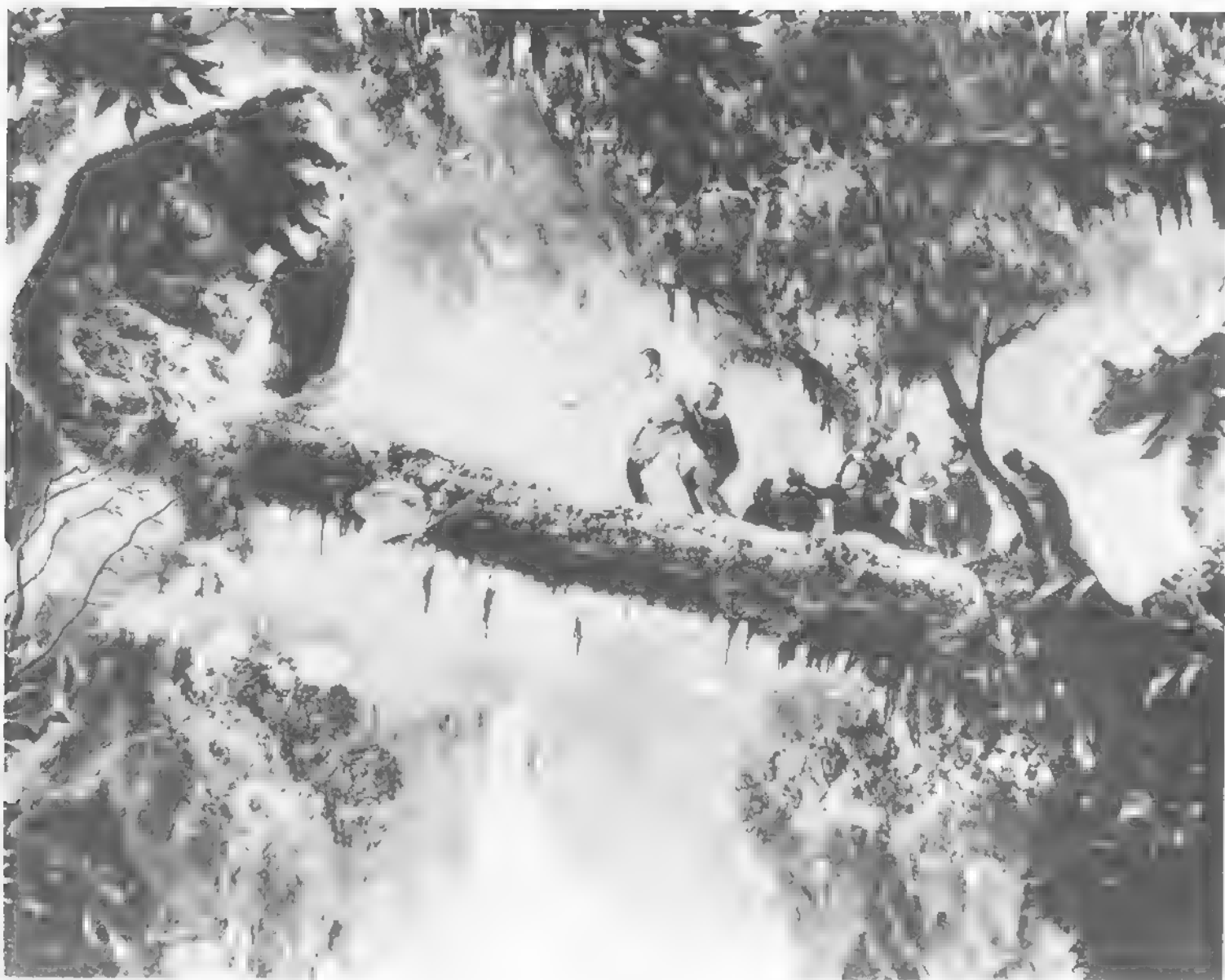
friendship, but all the Chief wants to do is trade six native women for "the golden woman", who he intends to make "a gift for Kong". Englehorn attempts a diplomatic declination and the Denham party cautiously retreats back to the ship.

That night, Ann is abducted from the ship by the Witch Doctor and his men. Her absence is discovered soon after, a native bracelet is found on board, and a rescue party is hastily formed. In a spectacular ceremony, Ann is prepared by the villagers to be the Bride of Kong. The gates of the great wall are opened. After Ann is bound to an altar, between two totem poles, the gate is again shut and bolted and the villagers line themselves on the rim of the wall. A huge gong is stuck and the Chief invokes his deity, the great Kong.

From out of the jungle darkness emit the sounds of trees and twigs being crunched by the approach of something monstrous, and the fierce bellowing of some huge, approaching beast. Ann looks up and sees the petrifying sight of a gargantuan gorilla, nearly ten times the size of a man. She screams in terror! Enchanted by his vivacious, diminutive, golden gift, Kong carefully unwinds Ann's bonds and, as the rescue party arrives, carries her off into the jungle.

Driscoll's men reopen the gates. While Englehorn and half the crew guard the gate, Denham, Driscoll and the remaining sailors begin to trail Kong and his hostage.

The rescuers soon discover that the island interior is inhabited by many species of prehistoric throwbacks. The men are charged by a stegosaurus, which is brought down by one of Denham's gas bombs and finished off with a rifle shot to the brain. To cross a foggy swamp, the intrepid crew build a log raft. Halfway across, the raft is capsized by a huge brontosaurus (apatosaurus) that proceeds to devour the men. Denham, Driscoll and the survivors swim ashore and beat a rapid retreat into the jungle, pursued by the huge behemoth. A panicky straggler attempts to escape from the advancing



mammoth by climbing a tree, only to be plucked down by the jaws of the ravenous dinosaur.

Kong, hearing the approaching men, gently places Ann within the branches of a tree and goes off to confront them. The men attempt to cross a log bridge over a deep chasm, but are obstructed by Kong's sudden entrance. As Driscoll finds refuge in a small cave on the cliff of the ravine, Kong furiously shakes the remaining men off the log, and they fall to their deaths at the bottom of the gorge. The beast then discovers Driscoll, crouching within the cave. When he tries to snatch him out, the sailor lashes out with a knife at the ape's fingers.

Suddenly, Kong is distracted by Ann's screams and comes bounding to her rescue as she is about to be devoured by a 50-foot tyrannosaurus. Kong engages the colossal predator in a battle to the death. After several minutes of grappling, holds, punches, bites and throws, Kong crushes the jaws of the carnivore and the monster expires. Kong roars in triumph, beats his chest, snatches Ann up and carries her deeper into the forest.

Driscoll cautiously climbs out of the cave and discovers that Denham, too, has survived. Driscoll tells Denham to head back to the village, while he stays on Kong's trail. Denham reluctantly

complies.

Driscoll tracks Kong and Ann's ascent up Skull Mountain, into the gorilla's cavernous lair, where the beast sets his hostage down on a ledge. Below her, Ann sees something slimy, serpentine and sizable. Once again she is in mortal jeopardy, this time from a hungry elasmosaurus, and again Kong comes to her rescue. The boa-like serpent coils around Kong's throat, nearly strangling him, but the ape grabs its head, unwinds the creature from him and smashes it to death on the rocks.

After more self-congratulatory roars and chest-thumping, Kong again takes up Ann and conveys her up to an opening near the cave's roof. There, Kong examines his prize. He gently tears off shreds of her outer garment, like removing petals from a flower, tickles her and sniffs his finger.

Driscoll, drawing near, upsets a boulder and the resulting crash distracts Kong, who puts Ann down to go investigate the cause of the noise. Ann, taking advantage of the opportunity, crawls to the edge of the cliff. From out of the sky, a great, winged pteranodon swoops down and snatches her up. Again, her screams bring Kong roaring after her abductor. Kong

catches the flying nightmare, which drops Ann back on the ledge.

As Kong struggles with the pteranodon, Driscoll and Ann make a desperate escape down a vine hanging from the cliff. Kong soon makes permanent prehistory of his flighty opponent. Discovering Driscoll's and Ann's effort to flee, he grabs hold of the vine down which they descend and begins pulling it up, like a fisherman reeling in a catch. Driscoll and Ann lose their grip and take a dizzying fall, slashing into a lake at the base of the mountain. They are soon swept into the river. Kong roars in rage and starts down the mountain after them.

Driscoll and Ann race desperately through the jungle, reaching the village. The gates of the great wall are opened long enough to let them through, then quickly shut and barred. Kong, in very hot pursuit, pounds at the gate and commences to push his massive bulk against it. Despite the efforts of the sailors and natives to hold the colossus back, the wooden bolt cracks under Kong's pressure and the great gate opens.

As Driscoll carries Ann to the ship, the giant primate vents his rage on the villagers, smashing their huts, trampling them and crunching them in his jaws. The rampaging brute storms onto the beach, only to be struck by one of Denham's trusty trichloride grenades. The great beast staggers, stumbles and falls, unconscious, on the sand. The sight of the fallen Kong prompts Denham to abandon his moviemaking scheme in favor of bringing Kong back alive for exhibition.

Months later, Denham steps in front of the audience of a packed Broadway theater to introduce them to "the greatest thing your eyes have ever beheld. He was a king and a god in the world he knew. Ladies and Gentlemen, look at Kong, the Eighth Wonder of the World!"

The curtain opens, revealing to the gaping onlookers the colossal Kong, bound in chains of chrome steel. Denham brings Ann and Driscoll before the audience, announcing their impending marriage. Then, the eager promoter does a very foolish thing. He invites the press on stage to photograph Kong and his captors.

Kong is irritated by the snapping flashbulbs, interpreting them as an attack upon Ann, and begins to tug at his chains. Denham tries to reassure the alarmed audience as the bulbs continue to flash. Suddenly, the chain on Kong's right wrist snaps open and, in a few seconds, the great ape is free! The theater is plunged into pandemonium.

Ann and Driscoll escape from the auditorium, into a nearby hotel, but Kong is soon climbing up the wall of the building. Peering into a window, he sees a small figure, asleep in bed. Mistaking the sleeper for Ann, he reaches into the window with his paw and pulls the woman, awake and screaming, out of the room. On closer examination, Kong discovers his mistake, casually drops the woman to the street and continues up the wall. Peeking in another window, Kong discovers Ann and Driscoll. He smashes his paw through the window, knocking



Driscoll unconscious, then reaches in and snatches Ann. Pulling her out of the window, he looks down at her. Yes, it's the right one, this time. Kong is once again reunited with his Skull Island bride.

Kong continues to rampage through New York, perpetrating considerable damage, including the spectacular wrecking of an elevated train. At the NYPD, Denham and Driscoll hear reports that Kong is climbing up the Empire State Building. Suddenly, Driscoll has a brainstorm - why not shoot the gorilla down with airplanes?

As Kong reaches the mooring mast of the world's tallest building, he is confronted by four Navy warplanes. Setting Ann down on the ledge, he begins swatting at the buzzing pests. When one of the craft flies too near, Kong catches it in his paws and sends it careening down to the pavement, far below. But the other planes continue their deadly assault, pouring lead into the body of the great brute. After innumerable hits, Kong begins to weaken. Picking Ann up, he looks once again upon the face of Beauty. He gently sets her down again, and the planes zero in for another charge and yet another. Kong feels the last of his strength ebbing away. Finally, he lets go of the mooring mast and topples down to his death.

On the street below, Denham pushes through the crowd for a final look at the battered, bleeding body of the King of Skull Island. A police officer quips, "Well, Denham, the airplanes got him!" Denham ruefully replies, "Oh, no, it wasn't the airplanes. It was Beauty killed the Beast."

Upon reading a vivid account of wild gorillas in Paul R. Chaillu's volume, "Exploration and Adventures in Equatorial

Africa", producer Merian Coldwell Cooper became fascinated with the great apes. At about the same time, his interest was also aroused by accounts of giant, man-eating dragon-lizards on the Island of Komodo. These combined stimuli were the genesis of Cooper's pipe dream of a giant primate on a remote, jungle island, battling primitive beasts and modern man, transported to civilization and perishing at the top of the newly completed Empire State Building.

Cooper and his partner, Ernest Beaumont Schoedsack, were both distinguished and decorated World War I veterans and soldiers of fortune whom fate brought together to produce a series of films about far-away places with strange-sounding names. Their documentaries, GRASS and CHANG, both depicting the theme of man vs. nature, had met with enough critical approval and box-office success to encourage Cooper and Schoedsack to adapt A.E.W. Mason's THE FOUR FEATHERS, in 1929. It was while Schoedsack was in Sumatra, filming RANGO, a solo project, that Cooper conceived his giant ape story.

Copper initially intended to film his outsize ape epic on location in Africa and Komodo, with live gorillas and lizards, but the studios considered the idea extravagant and impractical.

Enter Willis Harold O'Brien. A former cowboy, prize-fighter, cartoonist and sculptor, O'Brien was an innovator in the field of stop-motion dimensional animation. Stop-motion is a technique in which a model is photographed by a movie camera one frame at a time and minutely adjusted between frames. When the resulting film is projected at regular speed, the model appears to be alive and moving of its own accord. This technique had been pioneered by French experimentalist George Melies and had been used in Edwin S. Porter's THE DREAM OF A RAREBIT FIEND, but O'Brien developed it further, surpassing his predecessors, in a series of short films, including THE DINOSAUR AND THE MISSING LINK, MORPHEUS MIKE, R.F.D. 10,000 B.C., PREHISTORIC POULTRY, CURIOUS PETS OF OUR ANCESTORS and THE GHOST OF SLUMBER MOUNTAIN (many of these still exist and can be seen on video).

Eventually, O'Brien was commissioned by his then-employer, Watterson Rothacker, to provide the visual effects for First National Pictures' adaptation of Sir Arthur Conan Doyle's THE LOST WORLD (1925). O'Brien recruited to the project a talented young sculptor named Marcel Delgado, whom he had met while taking night classes at the Otis Art Institute. Delgado built a total of 49 dinosaurs for the film. THE LOST WORLD is, in itself, a milestone in film history, and contains elements that were later manifested in KING KONG, including a remote location inhabited by prehistoric fauna and a primitive monster



on the loose in a modern metropolis.

In 1930, Harry Hoyt, director of THE LOST WORLD, sold a project called CREATION to RKO-Radio Pictures. CREATION was intended as a composite of THE LOST WORLD and THE ADMIRABLE CRICHTON. O'Brien and Delgado were engaged to provide the antediluvian creatures for the undertaking, a test reel of which still exists. Graphic artists Mario Larrinaga and Byron L. Crabbe provided meticulous pre-production illustrations.

Meanwhile, RKO was near bankruptcy. David O. Selsnick, replacing RKO Vice President William Le Baron, halted all studio productions for re-evaluation and hired, as his assistant, Merian C. Cooper, who gave the CREATION project a look. While unimpressed by the CREATION script, Cooper was enthralled by O'Brien's stop-motion effects. Here was an ideal method for photographing his giant gorilla story in the studio, without costly, dangerous location photography.

Obtaining permission from Selsnick to shoot a test reel, Cooper hired O'Brien, Delgado, Larrinaga and Crabbe to create the visual effects. O'Brien's and Delgado's first



dimensional conceptions of Kong combined the features of both ape and man. Copper rejected these, demanding a much scarier monster. From the American Museum of Natural History, Cooper obtained the exact proportions of a large bull gorilla, upon which O'Brien and Delgado based Kong.

While the test reel was being prepared, Schoedsack commenced production of an adaptation of Richard Connell's O'Henry-Award-winning thriller, *THE MOST DANGEROUS GAME*, about a jaded big-game hunter (Leslie Banks) who, bored with hunting animals, stalks human quarry. The cast also included Robert Armstrong, Fay Wray, Noble Johnson and Steve Clemento. Copper shot the live action footage for the reel on the jungle set of *MOST DANGEROUS GAME*, between takes of Schoedsack's project, also borrowing Armstrong and Miss Wray. This resulted in a mild rivalry between Cooper and Schoedsack, which somewhat disrupted their customary camaraderie.

Cooper's test reel consisted of 147 scenes, most of the action of which ended up in *KING KONG*. The studio's reaction to the test was positive enough to win Cooper the go-ahead to complete his pet project.

Renowned British author Edgar Wallace had been hired by RKO as a screenplaywright. Cooper assigned him to write the

script for his project, then titled *THE BEAST*, but Wallace was suddenly stricken with pneumonia and died soon after. James Ashmore Creelman replaced Wallace on what was now titled *THE EIGHTH WONDER*. Horace McCoy was also brought in to assist Cooper and Creelman, but Cooper soon grew dissatisfied with Creelman's work and called in Ruth Rose (Mrs. Schoedsack) for a rewrite.

Rose, a one-time actress and writer of magazine articles and short stories, had experienced, firsthand, dangerous voyages, wild beasts and Broadway producers. She was also well acquainted with Cooper and had accompanied her husband on the location of *RANGO*. Denham was a cross between Cooper and Schoedsack. Driscoll also reflected elements of Schoedsack's personality. Ann Darrow resembled Rose, whose dialog has a distinctively naturalistic tone. Rose continued to revise the script throughout the production. The final working title was *KONG*.

In *THE MOST DANGEROUS GAME*, Fay Wray was a brunette. For *KING KONG*, she wore a blond wig. Copper had promised the actress that she would play opposite "the tallest, darkest leading man in Hollywood". The producer had earlier considered Jean Harlow and Ginger Rogers for the role of the golden Beauty who conquers the Beast. Miss Wray

starred in several other thrillers, including *DOCTOR X* (1932), *THE MYSTERY OF THE WAX MUSEUM* (1933) and *THE VAMPIRE BAT* (1933), but in none of them does she appear quite so radiant as in *KING KONG*.

Cooper cast Bruce Cabot, a newcomer under RKO contract, as Jack Driscoll, the heroic First Mate who rescues Beauty from the clutches of the Beast. Joel McCrea, the second lead in *THE MOST DANGEROUS GAME*, had originally been cast as Driscoll, but, because the studio insisted that he have a stunt double, Copper replaced him with Cabot, who could do his own stunts. Cabot would go on to an impressive career as the lead of scores of action movies.

Robert Armstrong won the role of the reckless, flamboyant moviemaker, Carl Denham. Armstrong would also star in *SON OF KONG* (1933), provide comic relief in *THE MAD GHOUL* (1943) and enact colorful character roles in countless other films.

Munich-born actor/writer/director Frank Reicher played the stolid Captain Englehorn. Reicher's vast theatrical experience was an inspiration to the rest of the cast, Reicher also appeared in *HOUSE OF FRANKENSTEIN* (1945) and *THE MUMMY'S GHOST* (1946), among many others.

Versatile character actor Noble Johnson portrayed the tribal Chief of Skull Island. Johnson hailed from Colorado Springs, where he knew Lon Chaney before the latter achieved fame as the "Man of a Thousand Faces". He played a Cossack goon in *THE MOST DANGEROUS GAME*, Karloff's Nubian servant in *THE MUMMY* (1932) and Lugosi's sinister assistant in *MURDERS IN THE RUE MORGUE* (1932). He would go on to play in dozens of films, including Cooper and Schoedsack's *SHE* (1935) and *THE GHOST BREAKERS* (1940, as a zombie).

Steve Clemento was a Yaqui Indian vaudeville knife-thrower. After appearing as a Mongolian servant in *THE MOST DANGEROUS GAME*, he played the Witch Doctor in *KING KONG* and also contributed to the script. He later played Native Americans in scores of Westerns.

As Charlie, the ship's Chinese cook, Victor Wong's ad libs on the set proved so amusing that his role was expanded during the shooting. Wong reprised the role in *SON OF KONG*.

For close-ups, the Navy pilots and gunners were played by none other than Copper and Schoedsack, because Copper insisted that "We should kill the #@!&?! ourselves!"

During production, Schoedsack directed the live actors while Cooper supervised O'Brien and the effects crew (although Cooper also directed several live-action scenes).

Many rumors about the visual effects in *KING KONG* have circulated over the years, including an article in *TIME* that said Kong was a 50-foot robot and a piece in *MODERN MECHANIX AND INVENTIONS* that insisted he was an actor in an ape suit. Actors Charles Gemora and Ken Roady also claimed to have played Kong. All of these stories are



apocryphal. Kong was alternately a miniature animated model or full-size properties, including a huge mechanical bust, a mechanical hand and a foot. The lower torso of the pteranodon was also a full-size prop. For shots of the brontosaurus in the swamp, a mechanical head, neck and back of the reptile were built and manipulated.

The Kong animation models stood 18 inches high, with dural ball-and-socket armatures and sponge rubber muscles, covered with latex skins and pruned rabbit fur, upon which the fingerprints of the animators rippled. Delgado built a total of six Kong models during the production. The dinosaur figures were constructed in the same manner, sans rabbit fur. Six-inch wooden human puppets, sculpted by John Cerasoli and 1 1/2-inch birds mounted on hair-thin piano wire were also animated. For the aerial attack sequence, model airplanes were animated on piano wire, as well. The camera itself was mounted to a track and animated for an engineer's POV of the elevated train advancing toward the giant ape. The camera was also animated on a wooden ramp for pilot's-eye-view shots of the planes



diving at Kong. O'Brien's stop-motion artistry peaked with this film, and much of his personality is captured in the motions and expressions of Kong and the prehistoric creatures that inhabit Skull Island.

The proportions and sizes of the prehistoric reptiles in *KING KONG* were exaggerated and otherwise distorted for dramatic effect. The stegosaurus and brontosaurus (apatosaurus) appear in the film to be ferocious and/or carnivorous, whereas both were, in life, mild-mannered herbivores.

Gustav Dore's classic woodcuts profoundly influenced the production artists. The miniature jungle sets were a combination of dimensional models and foliage painted on up to three parallel panes of glass. Larrinaga's and Crabbe's Dore-inspired junglescapes lend a picturesque, dreamlike, storybook atmosphere, with an impressive illusion of depth.

To composite the miniature models with the live actors, virtually every visual effects technique then available was utilized, including full-scale and miniature rear-projection, travelling mattes and optical printing. It's amazing to look back at *KING KONG*, a film made well over half a century ago, decades before Computer Generated Imagery or motion control cinematography, and see what was accomplished by imaginative

technicians using the primitive technology then available.

Selsnick suggested that the Academy of Motion Picture Arts and Sciences should present O'Brien with a special award for *KING KONG*. O'Brien wanted eight of his crew included in the nomination. Unfortunately, the Academy did not give awards for visual effects until 1940. O'Brien did, however, receive an Oscar for *MIGHTY JOE YOUNG* (1949). Merian C. Copper won a special Oscar in 1953, for "his many innovations and contributions to the art of motion pictures".

As *KONG* wrapped, Selsnick tendered his resignation as RKO VP and moved to MGM, but, before leaving, changed the title of the Cooper-Schoedsack production to *KING KONG*.

Sound Effects Technician Murray Spivak added all the film's sound effects in post production, including Fay Wray's famous screams, which were obtained in a single, shrill, one-day recording session. For Kong's roar, Spivak recorded lions and tigers at the Selig zoo at feeding time, spliced them together, slowed them down, played them backwards and edited them. Spivak grunted gutturally into a megaphone for Kong's "love grunts". These, too, were slowed down and rerecorded. Bellows provided the heavy breathing of Kong and the other beasts. Spivak's assistant, Walter Elliot, gurgled a mouthful of



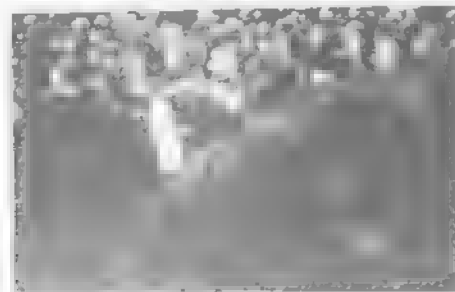
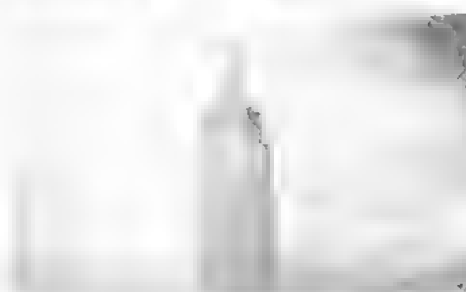
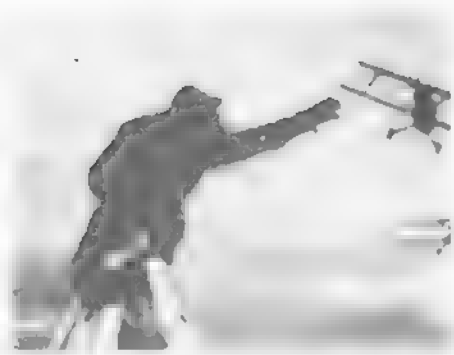
water through a megaphone for Kong's "love grunts". These, too, were slowed down and rerecorded. Bellows provided the heavy breathing of Kong and the other beasts. Spivak's assistant, Walter Elliot, gurgled a mouthful of water through a megaphone to simulate the tyrannosaurus' death rattle. For Kong's chest-thumping, Spivak pounded Elliot's chest with a drumstick while an assistant held a mike to Elliot's back. Slowed down bird cries became the squawk of the pteranodon, and Spivak hissed and croaked the voices of the other dinosaurs, which were also played back at reduced speeds. Likewise, Spivak's voice dubbed in the screams of the sailors and other victims of Kong as they met their grisly fates. After the score was added, Spivak adjusted the pitch of the sound effects to harmonize with it.

Prolific Austrian composer Max Steiner composed KONG's brilliant, modernistic score, performed by an eighty-piece orchestra. Steiner's music is based on three leitmotifs - one for Kong, a "Jungle Dance" for the Skull Island natives and a "Beauty and the Beast" theme, expressive of Kong's ardor for Ann. Steiner's KONG score is an landmark, pioneering work of film music which influenced film composers for decades to come. Oscar Levant was so impressed by it that he thought the

movie should have been promoted as "a concert of Steiner's music with accompanying pictures".

KING KONG's actual cost was \$430,000, but the studio accountants tacked on the budget for CREATION, bringing the total to \$650,000. However, the film's box-office success save RKO from bankruptcy, and it recouped its costs many times over, during periodic reissues, for many years. It remains a draw at revival theaters and videos of the restored version are still popular.

One day, in 1933, thirteen-year-old Ray Harryhausen wandered into the forecourt of Grauman's Chinese Theater in Hollywood and took in the jungle decor, pink flamingoes, movie stills and the fully-operational, giant mechanical bust from KING KONG. Within the theater, he beheld a live stage show of native dancers and acrobats, followed by the film itself. KING KONG's dazzling display of pure showmanship so profoundly impressed young Harryhausen that, in his own words, "I've never been the same, since". He didn't know how it was done, but the images on the screen possessed a mystic quality that haunted him, long afterward. This inspiration led Harryhausen to pursue stop-motion animation as a profession. Therefore, fans of fantastic films have Cooper, Schoedsack,



O'Brien and Co. to thank, not only for KING KONG, but for THE BEAST FROM 20,000 FATHOMS, 20 MILLION MILES TO EARTH, THE SEVENTH VOYAGE OF SINBAD, JASON AND THE ARGONAUTS, CLASH OF THE TITANS and all of Ray Harryhausen's other marvelous plunges into pure cinematic fantasy and wonder.

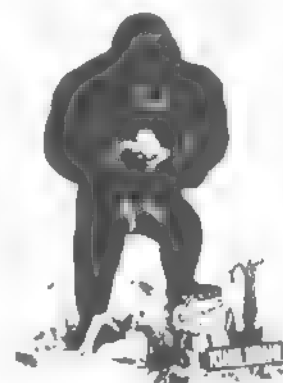
For KING KONG's 1938 reissue, several censor cuts were made by the Hays office, including shots of the brontosaurus chomping on sailors, Kong shredding Ann's dress, all closeups of Kong trampling and chewing people and Kong dropping the woman from the hotel room. All of these scenes were found in a Philadelphia attic in 1971 and have since been restored to the film. One infamous sequence of sailors at the bottom of a gorge being devoured by giant spiders, lizards, insects and carnivorous plants never made it to the final cut and is apparently lost forever.

Since 1933, many psychological, sociological and political messages have been read into KING KONG, all of which have been refuted by the makers of the film. KING KONG was meant to be nothing but pure motion picture storytelling and entertainment. One of the major accomplishments of KING KONG is that it so uncannily succeeded at making its title character such a profoundly tragic hero. That models made of metal, rubber and rabbit fur have continued to elicit such strong audience sympathy over a span of more than sixty years is astonishing. Despite a remake and many imitation, the original

KING KONG has, to this day, yet to be matched, much less surpassed. One 1933 reviewer, Lloyd Arthur Ashbuck, commented that "so great is its impact that I venture to predict it will not be forgotten, even in 1960".

Here we are, over sixty years later, still celebrating KING KONG, which is now included in the Library of Congress' registry of film classics deemed worthy of preservation.

Gorilla Rights advocates claim that KING KONG has contributed adversely to the reputation of the gorilla by depicting the animal as a destructive, murderous monster. I disagree. KING KONG is the Paul Bunyan of gorillahood - a beloved, Great American Folk Hero of truly gargantuan proportions. He's still the Eighth Wonder of the World, and that ain't bad!



LUGOSI'S FRANKENSTEIN: A REVALUATION

by Charles P. Mitchell



Bela Lugosi's performance in **FRANKENSTEIN MEETS THE WOLFMAN** (1943) has been critically panned for years as stiff, groping and bordering on the ridiculous. Physically, the elder Lugosi would seem a poor choice to play the Frankenstein monster. Yet, even today if you ask a kid to act like the monster, he will imitate a stiff-armed, groping walk. Oddly enough, he isn't doing Boris Karloff but Bela Lugosi's reading of the monster. It usually resembles Lugosi's walk when he interrupts the wine festival. Why does this inferior reading overshadow Karloff's masterful monster? Is there something that we have overlooked in Bela's performance.

Any student of film history can tell you how Lugosi came to play the monster. At the end of **THE GHOST OF FRANKENSTEIN** (1942), the monster was equipped with Ygor's brain. Since Lon Chaney was needed to play Larry Talbot, the wolfman, it was a natural for Lugosi to continue as

the monster. Yet this obvious logic is then forgotten by most critics. Sure, some will remark that when the film was originally shot, the monster spoke, and was blind as well. In fact, the scene where Lugosi smiles is even praised as his best moment in the film. But was he really playing the monster? Could it possibly be that Lugosi conceived the role not as the Frankenstein monster but as Ygor?

Lugosi's dialogue as well as a number of Chaney/Lugosi scenes were edited out after a studio screening where the monster's Hungarian accent was thought ridiculous. But Lugosi's dialogue as the monster worked quite well at the end of **THE GHOST OF FRANKENSTEIN**. In fact, it was a shock to hear the monster speak in Ygor's rasping tones. Was Lugosi allowed to speak his dialogue as Ygor? In Curt Siodmak's script, the monster's dialogue does not make it clear that he is Ygor. He says "I was given a new brain, a clever brain" instead



Bela Lugosi (L.) appears as the Frankenstein monster in Universal's current horror production, "Frankenstein Meets The Wolf Man." Lon Chaney portrays the terrifying Wolf Man. (Mat 24)

of "I was given this new body," which is what Ygor would say. If Lugosi was allowed to speak as Ygor, his conception and reading of the monster would make more sense. Perhaps this is what Lugosi had in mind.

Maybe his awkwardness as the monster was simply another portrait of Ygor, not quite fitting into the monster's body. Remember at the end of *THE GHOST OF FRANKENSTEIN*, the good doctor explained that Ygor's brain could not properly feed the nerves of the monster's body. Interesting idea...a brilliant evil brain that couldn't properly control this powerful body. Try thinking of Lugosi's performance as Ygor, mishapened and blind and not at home in a new body, and maybe this performance will strike you not as feeble as you once thought.



Bela Lugosi portrays the Frankenstein Monster in Universal's special horror drama, "Frankenstein Meets The Wolf Man." Lon Chaney appears as the Wolf Man. (Mat 24)

THE PERSISTENCE OF MEMORY

by Ray Young

"Life without memory is no life at all," wrote Luis Bunuel in his autobiography, MY LAST SIGH. "Our memory is our coherence, our reason, our feeling, even our action. Without it we are nothing." Would his mind have had room for FRANKENSTEIN MEETS THE SPACE MONSTER?

Mine certainly has. Less scary than supremely disappointing, one memory recalls a Saturday afternoon at the Merrick Mall Cinema (since deceased), lured in by a marquee announcing FRANKENSTEIN. Up to that point I'd never seen a classic Universal monster movie, thanks to a steady diet of A.I.P. fodder at matinees and on the tube, but was jazzed up for the occasion by all the articles in FAMOUS MONSTERS and CASTLE OF FRANKENSTEIN. Yet even at the age of seven I instinctively knew a 1930's movie would never show up on one of my local screens. After paying 50¢ admission my eyes darted to the poster across the lobby: FRANKENSTEIN MEETS THE SPACE MONSTER, billed with HORRORS OF THE BLACK MUSEUM.

How many more times? I wondered. Did this theatre and the Bellmore Playhouse (since deceased) own copies of this film? FRANKENSTEIN MEETS THE SPACE MONSTER played an eternity of Saturday matinees (well, at least the better part of 1965) with any number of co-features, from CURSE OF THE VODOO to WORLD WITHOUT END. After a while I could recite its dialog, and hum its twangy guitar music. How many times did I see it? No man knows



The film inspired me: I used to get the foot-long G.I. Joe dolls and carefully torch half their faces, to make them look like Frank. (He was the robot/hero in FRANKENSTEIN MEETS THE SPACE MONSTER.) Or I'd mash a bunch of white paste over half my face and run wildly through the neighborhood, that twangy guitar music pounding in my head.

When Ken Films issued it on super-8 a couple of years later, I discovered the silent, 200 ft. reel synced well with tracks two and three off of side two of GOLDFINGER's soundtrack album. I gazed for hours at the original poster art on the box: the dotted lettering, the rivets on the side of Frank's head, the earth dangling in space.

I bought the theatrical poster in 1979 at a memorabilia shop in San Francisco. Tacked on the wall, I couldn't help but stare. It claimed that "free space shield eye protectors to prevent your abduction into outer space" had been handed out in '65. Did I ever get mine?

Special TEASER AD

WARNING!

SPACE SHIELD EYE PROTECTOR




When you come to see
"FRANKENSTEIN MEETS THE SPACE MONSTER"
 We will furnish you with a
FREE SPACE SHIELD EYE-PROTECTOR
 to shield you from the high intensity cobalt rays that glow from
 the screen and to prevent your abduction into Outer Space!
SEE! for the first time
Earth Horror vs. Space Terror!
**"FRANKENSTEIN MEETS
 THE SPACE MONSTER"**

It came out on video around 1985, but I didn't have the heart to buy or rent it. In fact, I haven't seen the film in its entirety since 1965. I'd attempted a late-night TV showing in the early '80's, but bailed out after fifteen minutes. (Why spoil a fond memory?)

In TV MOVIES, Leonard Maltin claims FRANKENSTEIN MEETS THE SPACE MONSTER "has gained a peculiar cult

reputation." The word "peculiar" — does that refer to guys like me, brainwashed by repeated viewings, holding this monstrosity dear to our hearts? Is it a cult of a psychological sort? For there, way in the back of my mind, it looms large and clear: the lobby of the Bellmore Playhouse, FRANKENSTEIN MEETS THE SPACE MONSTER and WORLD WITHOUT END posters side by side, a dollar in change in my sweaty palm, anticipation of yellow popcorn, the need to get into that theatre, center row, a packed house of maniacal tykes, that adrenaline rush as the curtains part to the sides, the dark, the cartoon, the trailers, the bliss.



FSM-2C—Abducted by Spacemen for breeding purposes is lovely Susan Stephens in this scene from "Frankenstein Meets The Space Monster," the all new science fiction thriller which is being released by Allied Artists Pictures.

2 ALL-NEW THRILLERS!

WARNING!
Beware Their Stars!

FREE!
THE MANAGEMENT
WILL SUPPLY YOU **FREE**
SPACE SHIELD EYE PROTECTORS
TO PREVENT YOUR ABDUCTION
INTO OUTER SPACE!!



FRANKENSTEIN
MEETS THE
SPACE
MONSTER

SEE
THE STARS
DREAMING FROM
ANOTHER GALAXY

SEE
THE IMAGINATION
OF THE DRAG

Here There Be Dragons, Centaurs and a Cyclops or Two... The Movie Magic of Ray Harryhausen

Part 5 by Bob Statzer



A set of gilded, glittering tablets and mask launch **THE GOLDEN VOYAGE OF SINBAD** (1973). As the singular sailor and his crew return from their latest adventure, a strange animal flies overhead, something gold glistening in its grasp. One of the crew tries to bring the creature down with an arrow, only to have it drop its prize, a golden tablet. In spite of feelings of misgiving from his men, Sinbad decides to keep the mysterious amulet. That night, he is haunted by strange dreams, dreams which lead him to Koura, a master of the black arts; the Grand Vizier, whose face—scarred by Koura's magic—is hidden in a mask of gold, and to Margiana, a beautiful slave girl with a mysterious mark tattooed on the palm of her hand. Through these encounters, Sinbad learns his

tablet is but one of three, and that the one who possesses all of them shall have untold treasures. Sinbad, Margiana and the Vizier are in a life and death race against the evil Koura, who would use the wealth to further his evil empire. Aiding the satanic sorcerer are the demonic homunculus, a death-dealing wooden statue and Kali—the goddess of death. Even if Sinbad should survive these, two mythological monsters still stand guard over the treasure, a centaur and the gryphon.

Originally announced as **SINBAD IN INDIA**, **THE GOLDEN VOYAGE OF SINBAD** finally saw Ray Harryhausen receive his first on-screen story credit. Just as the image of a skeleton on stone steps would inspire **THE 7TH VOYAGE OF SINBAD**, a sketch of a statue of Kali, the



six-armed goddess, would set the stage for this latest adventure. And just as the skeleton drawing was not initially intended as a vehicle for the Arabian adventurer, neither did **GOLDEN VOYAGE** leap to life as a Sinbad story. An early story concept revolved around a character called Barbaru, but as the idea grew, Harryhausen realized it would be the perfect tale for the sea captain. Using exotic India as the background would have proved advantageous in terms of scenery and cents. Columbia Pictures had frozen assets in that country that could have been used to finance the production with a larger budget. But political unrest (India was at war with Pakistan) made the necessary location shooting impractical, and so Sinbad set sail for mythical Lemuria instead. While the legendary land may have been free from war, it was full of fearsome creatures to challenge Sinbad and thrill audiences, and still stands as one of the best adaptations of the *Arabian Nights* ever made.

With its overtones of Oriental occultism, the film has a darker, grittier quality to it, unlike the bright storybook approach of the previous Sinbad picture. This shadowy atmosphere of mystery and mysticism is enhanced by the rich score of Miklos Rozsa. No stranger to exotic epics, Rozsa had scored one of Ray Harryhausen's favorite fantasies, Alexander Korda's **THE**

THIEF OF BAGDAD (1940). **GOLDEN VOYAGE** also included other familiar faces to fantasy film fans: lovely leading lady Caroline Munro ("Margiana") graced both **DR. PHIBES** films, as well as **DRACULA A.D. 1972**, **CAPTAIN KRONOS: VAMPIRE HUNTER**, **STARCRASH (THE ADVENTURES OF STELLA STAR)** and **AT THE EARTH'S CORE**; Tom Baker ("Koura") had been seen in **FRANKENSTEIN: THE TRUE STORY** (aka **DR. FRANKENSTEIN**) and was about to take on time travelling duties as the new **DOCTOR WHO**; Douglas Wilmer ("the Grand Vizier") had taken on **JASON AND THE ARGONAUTS**, as well as Christopher Lee in **BRIDES OF FU MANCHU** and **VENGEANCE OF FU MANCHU**, while "Sinbad" himself, John Philip Law, had appeared as the blind angel "Pygar" in **BARBARELLA**. A worthy successor to the Sinbad role, Law had been a fan of the *Arabian Nights* tales as a lad. His enthusiasm for the film led him to get into proper physical shape for the role, enabling the actor to do his own stuntwork. Also appearing in this latest voyage—although hardly recognizable under the make-up—was the uncredited Robert Shaw, as the "Oracle of All Knowledge." (Originally Orsen Welles was slated for the Oracle, but was dropped when



he tried to hold out for more money.)

No swashbuckler would be complete without a swordfight, and Ray Harryhausen has created his own sub-genre of fantastic fencing. Following in the tradition of **7TH VOYAGE OF SINBAD** and **JASON AND THE ARGONAUTS**, Sinbad has duels during his **GOLDEN VOYAGE**. His final fight, against the evil Koura, finds Sinbad battling an invisible opponent as the sorcerer wields a "Shield of Darkness," disproving the old adage that "what you can't see can't hurt you." But, in keeping with Harryhausen's belief that the magic of movies is their ability to show the impossible, the real showstopper is a battle royale with Kali, an eight foot tall bronze statue brought to life by Koura's magic. With each of her six hands brandishing a sword, she sends several of Sinbad's men to Allah. Several weeks of rehearsal went into the swordfight, supervised by fencing master Fernando Poggi, who lent his skills to the skeleton fight of **JASON**. It would be almost a year after the live action footage was shot for the sequence before Kali herself, would be added. (The idea of having Kali be an automaton was briefly considered, and would be incorporated with the minotaur myth for Sinbad's next journey into the unknown.) Not all the animated action was swordplay. In a scene rivaling the dance of the snake-woman in the first Sinbad film, Kali performs for Koura after the magician gives her life,

the movements of her metallic limbs accompanied by the haunting sounds of stressful stretching metal (much like her bronze brother Talos). This scene alone took over a month to animate. Yet another echo of former film comes with the creation of the homunculus (a design descendant of **THE ELEMENTALS**), for when the little fellow first opens his eyes, we are reminded of the Ymir hatching in **20 MILLION MILES TO EARTH**. The release of **GOLDEN VOYAGE OF SINBAD** was such a success, it prompted a reissue of **7TH VOYAGE** in 1975, which found fans old and new eagerly buying tickets. With this much interest—and another story on hand—Sinbad was ready to set sail once again.

***SINBAD AND THE EYE OF THE TIGER** (1977) finds our hero on a more personal quest, coming to the aid of his fiancée, Princess Farah. Farah's brother, Prince Kassim, is about to be crowned Caliph when their stepmother, the evil enchantress Zenobia, casts a spell on the prince, turning him into a baboon. If Kassim cannot complete the ceremony of Caliph before the passing of seven moons, the right to rule the kingdom will pass to the next in line, Zenobia's own son, Rafi. The only hope for Kassim is if Sinbad can find Melanthius, a legendary magician who can restore the prince to human form. Adding to the difficulties of the long journey are ghouls spawned by fire; the minaton, a mechanical monster of mythology; a giant wasp; a*



prehistoric walrus, and a sabre-tooth tiger, long frozen in arctic ice and revived by Zenobia's magic. Although Sinbad and his men are aided by Melanthius, his daughter Dione (who shares her father's power) and the giant Troglodyte, time is against them, for the longer Kassim remains a baboon, the less likely he can be cured

This new Arabian fairly tale, announced early in production as **SINBAD AT THE END OF THE WORLD**, had actually been developed alongside **THE GOLDEN VOYAGE OF SINBAD**. A return to Sinbad also meant a return to Spain and Malta for location work. And finally Ray realized his dream of filming in Petra, a setting he had long hoped to incorporate into a picture. To cut the cost of taking a full cast and crew on location, doubles were substituted for the actual actors, who had not yet been cast. Placed in the performers' costumes and used in long shots it is difficult to distinguish between the stand-ins and the stars in the finished film. Since Patrick Wayne ("Sinbad") and Jane Seymour ("Princess Farah") were not on hand for these scenes, the blue screen process was used to insert them into the location footage for close-ups. But this was a Ray Harryhausen film, which meant most of the special effects went beyond blue-screening a background...a new Sinbad film meant new

monsters.

Once more swords meet sorcery, in the form of ghouls conjured from flickering flames. As Sinbad and his men battle these skeletal figures, the fight takes them out into the marketplace, allowing for intricate interplay between animation and actual locations. Giving chase to Sinbad's ship is Zenobia's own craft, powered by a single oarsman, the tireless Minaton, another metallic menace from Ray. (Travelers take note: When going abroad, beware of any bronze beast you may encounter in an exotic location. Do not touch ANYTHING near it!) An impressive creation, many Harryhausen fans felt the Minaton's function in the film was limited, and had hopes of seeing it and the Troglodyte lock horns before it was all over. A visual inconsistency occurs with the Minaton, as some scenes rely on an actor in a costume for the automaton instead of animation. (The performer in question was Peter Mayhew, who had just debuted as Chewbacca in **STAR WARS**.) While these shots are brief (and a necessary compromise to get the film completed), they lack that otherworldly quality found in stop-motion. But there were still plenty of Dynarama delicacies, including a climactic clash of titans between the Troglodyte and the sabre-tooth tiger. (The image of the frozen tiger in the



Pegasus, the legendary winged stallion is captured by a daring Perseus (HARRY HAMLIN) in MGM's "Clash of the Titans" a fantasy-adventure based on the ancient legends of Greek mythology. Desmond Davis directs with special visual effects created by Ray Harryhausen. A Charles H. Schneer Production. A United Artists Release.

temple invokes memories of the sabre-tooth tiger of RKO's *SHE*, 1935.) An unusual addition to Harryhausen's menagerie was the giant prehistoric walrus. This creature was kept a carefully-guarded secret during production, making its dramatic appearance even more of a surprise. Ray's skill once again worked against him, however, as the baboon in the film—another animated animal—came across so realistically that many reviewers felt it was real, and praised its trainer! Unfortunately, Harryhausen's superior effects were undermined by uneven acting. The cast was a curious blend, and very polished performances by some were in sharp contrast with very ineffectual acting by others. Equally unfortunate was that the studios still didn't seem to realize that poor publicity means poor box office. 1977 was the year of *STAR WARS*, and the success of that film established just how popular good fantasy could be (something Ray Harryhausen had spent his life trying to tell producers.) Although it was a different type of fantasy, *SINBAD AND THE EYE OF THE TIGER* was unjustly overshadowed. It could have (and should have) been heavily marketed to take advantage of the interest in films that were visually exciting and showcased larger-than-life effects. By the time Ray's next film went before the cameras, imaginative movies were beginning to get more attention...and this respect would reflect in the scale and scope of this new project.

When Perseus and Princess Andromeda incur the wrath of the gods, Hera-queen of the gods—demands the girl's life be sacrificed to the kraken, a terrifying sea monster. Their one hope, the only chance of defeating the kraken, is almost as deadly as the monster itself. Perseus must seek out the gorgon Medusa, whose eyes can turn men into stone, and unleash her horrifying power onto the kraken in a CLASH OF THE TITANS (1981). Perseus soon learns that getting to Medusa is as dangerous as the gorgon's gaze. Helping and hindering him are such mythological wonders as the winged stallion Pegasus, and Calibos, a satyr who is in love with Andromeda. Bitter from her rebuttal, the jealous Calibos would sooner see Andromeda dead than with Perseus.

Budgeted at \$15 million, *CLASH OF THE TITANS* proved to be Charles Schneer and Ray Harryhausen's most epic picture ever. Developed for Columbia as *PERSEUS AND THE GORGON*, early cost estimates for the film scared the studio away, so Schneer had to look for a source with more financial muscle: MGM. The demands of the production were so great, that to accommodate all the animated antics (of which there were plenty), Ray brought on additional help...for the first and only time in his career. With Jim Danforth and Steve Archer on board to assist with the animation, Harryhausen's hands were freed up to oversee the complex planning and details of all the



Perseus (HARRY HAMLIN) and Calibos (NEIL MCCARTHY) are bitter rivals for the princess Andromeda in MGM's "Clash of the Titans," a spectacular fantasy-adventure directed by Desmond Davis with special visual effects created by Ray Harryhausen. A Charles H. Schneer Production. A United Artists Release.

effects sequences. However, this did not mean that he was taking a sabbatical from stop-motion, and the master's touch is evident throughout the epic. The most chilling sequence in the film, where Perseus confronts Medusa in her underworld lair, gives the viewer an almost claustrophobic feeling. The meticulous matching of animated model with live footage, and the use of light and shadow to create atmosphere result in visions that vary from realistic to nightmarish. This single scene may well be the most identifiable image from the film. But animation fans found much more to enjoy during the film's running time. Like the Minotaur of **SINBAD AND THE EYE OF THE TIGER**, the satyr Calibos is played in some scenes by an actor, and in some scenes by a stop-motion model. But here, the combination is an effective one, with the actor used to emote in close-ups to create a convincing character. There is, however, one of the "mythologicals" that could have benefited from animation—Charon, the skeletal boatman who ferries souls from the land of the living. (After all, Ray still has a skeleton or two in his closet that would have fit the bill.) But this is a minor point, as **CLASH** remains today—over a decade and a half after its initial release—the most ambitious animation adventure attempted.

In keeping with the scale of the story, **CLASH OF THE TITANS** was one of the few Harryhausen films to use "name" stars in its cast: Sir Laurence Olivier, Claire Bloom, Maggie

Smith, Ursula Andress, Burgess Meredith and Harry Hamlin, head up the impressive ensemble. **CLASH** led to another production, a little fellow named Dimitri, the son of Ursula Andress and Harry Hamlin. Although the two had no scenes together onscreen, their offscreen romance had a running time of three and a half years.

There was a clash of the critics over **CLASH OF THE TITANS**, although it proved to be more a matter of confusion over its content. Some reviewers thought Bubo, the mechanical owl, out of place in the picture. Although beings of bronze, living statues and automatons have been found throughout myth (an other Harryhausen film), in the wake of **STAR WARS** came a flood of "cute" robots of various shapes and sizes, and many dismissed the owl as more of the same. (Possibly his chirps reminded them of the clicks and bleeps of R2-D2 from the Lucas films.) Bubo fell victim to the old adage, "Timing is everything." In spite of mixed reviews, **CLASH** proved to be healthy for the wallet's welfare at MGM, and today enjoys a steady revival on Ted Turner's cable networks.

According to the *1001 Nights*, Sinbad had seven voyages, but Ray Harryhausen had only shown us three, so there was still plenty of material to draw on. He had written several treatments for the further adventures of Sinbad, and with frequent collaborator Beverly Cross prepared a project called **SINBAD AND THE SEVEN WONDERS OF THE WORLD**. Perhaps



more familiar to fans was the oft-mentioned **SINBAD ON MARS**, scripted by Kenneth Kolb. Frustratingly little has ever been mentioned about either of these, although it has been written that a space vessel was designed for the latter project. (In an interview with Jim Main for **THE PREHISTORIC TIMES** #18, May-June 1996, Ray revealed that dinosaurs were to have played a part in one unrealized Sinbad project.) While difficulties with Sinbad scripts had forced the sailor into (cinematic) drydock, fans still had hope, for in 1983 it was announced Harryhausen and director Michael Winner would be filming *People of the Mist*, a novel by Sir Henry Rider Haggard, creator of *She*. But this, too, was swallowed up in the mists of things that never were.

Word came in 1984 that **FORCE OF THE TROJANS** would be the next Charles Schneer/Ray Harryhausen project. Inspired by Virgil's *Aeneid* and scripted by Beverly Cross, it seemed as if we were going to see another epic adventure. With George Lucas' Industrial Light & Magic lined up to handle the optical work, **FORCE OF THE TROJANS** could have been a visual tour-de-force. Andrew V. MacLagen was announced as the director, and fans were told Harryhausen had already designed two animation sequences involving Charybdis and Scylla, creatures originally intended to have been a part of **JASON AND THE ARGONAUTS**. Adding to the promise of large scale effects was the word that **CLASH** co-animators Jim

Danforth and Steve Archer would be re-joining Ray, along with Dave Allen. Unfortunately, this, too, was added to the list of unrealized films. That same year saw the promise of yet one more potential project, **SKIN AND BONES**, based on a story by Thorne Smith, whose supernatural comedies had inspired such films as **TOPPER** and **I MARRIED A WITCH**. The story treatment and an illustration were shown to Woody Allen, but the project went no further. Not long after this, to the shock and sadness of fans around the world, Ray Harryhausen announced his plans to retire and spend more time with his wife, Diana, and their daughter, Vanessa. However, we had not seen the last of Harryhausen...

In 1985, fans wondered if Ray had gotten a little confused, because this time he was in *front* of the camera, in a cameo appearance as one of the doctors in the desert, in the comedy **SPIES LIKE US**. (Seeing this film during its first run, I was pleased to find that—when Harryhausen's name appeared in the opening credits—I was not the only one asking "Is it *the* Ray Harryhausen?") However, seven years later, a more important appearance awaited...at the Academy Awards!

Despite the fact that Columbia Pictures had submitted several of Ray Harryhausen's films for Oscar nominations, the Academy of Motion Picture Arts and Sciences ignored them. Although information about each film is given to the members of the Academy, many thought Ray's films used robotics or men

in suits to achieve their illusions. (It was this ignorance of their own art that prompted Jim Danforth to resign from the Academy.) Fortunately, the technical literacy of those in the business has increased. As many in the industry today were initially inspired by work of Ray Harryhausen, a campaign was launched to recognize Ray's innovations and achievements, and among the supporters were such names as George Lucas and Steven Spielberg. Finally it happened: In 1992, Ray Harryhausen was awarded the Gordon E. Sawyer Award for Life Achievement at the 64th annual Academy Awards ceremony. Although this was the first formal recognition by the Academy, it could be justifiably said his work had already won an Oscar: Having done over 80% of the animation on **MIGHTY JOE YOUNG**, that film's statue could easily be considered a joint award for the achievements of both O'Brien and Harryhausen.

Although Harryhausen had officially retired, he was far from inactive. In addition to being able to spend more time with his family and fans, he has been doing sculptures of favorite fantasy figures, designing models for commercial release and worked toward preserving pieces from his career. 1994 saw Ray in yet another rare film appearance, as a customer in a bar in **BEVERLY HILLS COP 3**. That same year also brought the announcement that Mike Hankin was putting together a book, tentatively titled *Ray Harryhausen: Master of the Majicks*. (Containing interviews with many of the people who worked with Harryhausen and Schneer on their films, the book may already be available by the time this sees print.)

New York's Film Forum held a retrospective in 1995 called "Wild About Harryhausen." That same year saw the announcement that a sequel/remake of **MIGHTY JOE YOUNG** was being planned. The original's co-stars, Ben Johnson and the still-stunning Terry Moore, were approached about taking part in the planned project. (Unfortunately, Ben Johnson passed away in 1996.) If such a project does get off the ground, hopefully Miss Moore and Ray Harryhausen could both put in an appearance. Also in '95, Columbia/Tri-Star released the first of several Ray Harryhausen video boxed sets. The initial release was the "Sinbad Trilogy," which included an interview with Ray at the end of **7TH VOYAGE**. Next came "The Harryhausen Collection," with **MYSTERIOUS ISLAND**, **JASON AND THE ARGONAUTS** (both with interviews), and—yet again—**THE 7TH VOYAGE OF SINBAD**. (This curious duplication would seem to discourage some buyers from purchasing both sets. **FIRST MEN IN THE MOON** or **THE 3 WORLDS OF GULLIVER** might have been a more sound selection, from a consumer's point-of-view.)

1996 was an even more promising year for Ray Harryhausen and his fans. An additional VHS boxed set, "The Harryhausen Sci-Fi Collection," made its way into stores, with **THE 3 WORLDS OF GULLIVER** and **EARTH VS. THE FLYING SAUCERS** (each with interviews) accompanied by **20 MILLION MILES TO EARTH**. (Again, **FIRST MEN IN THE MOON**, or even **IT CAME FROM BENEATH THE SEA**, might have been more appropriate, as **GULLIVER** is not exactly "sci-fi." Still, all three packages will be of interest to



fans and collectors.) And, after years of waiting, **ONE MILLION YEARS B.C.** has been released to video and letterboxed laserdisc. In April, Ray came to the United States for Wonderfest, the annual fantasy model kit convention held in Louisville, Kentucky. The weekend was highlighted by a big screen showing of the original, restored **KING KONG**. Ray introduced the film, and had on hand the original armature of the great ape, currently in the collection of Bob Burns. Before the month was out, Harryhausen was back in Germany, at Berlin's Film 100 festival. Yet the following month found him back in the U.S. for the Famous Monsters of Filmland Convention, which reunited Ray, FJA, Terry Moore, and **GOLDEN VOYAGE OF SINBAD** director and star Gordon Hessler and John Philip Law. For those not fortunate enough to catch one of these personal appearances, Ray Harryhausen was featured in an episode of the Sci-Fi Channel's **MASTERS OF FANTASY** program, and film scholar Richard Schickel put together an hour-long documentary on the legendary animator for cable television's Disney Channel by the end of the year. Taking us from Harryhausen's home in London to the UFA studios of Germany (where a display of Ray's work was being featured), this promised to be the most complete coverage of his career. (A video release of this program is planned after its initial airing.) Winding the year down, winter should see the publication of *The Best of FXRH*, culled from the classic fanzine from the early '70's. But at the time of this writing (Summer



'96), perhaps the most exciting addition to anyone's Harryhausen collection is still in the works: The master magician is putting together a brand new book, which will provide a more thorough look at his work, and contain many photos and material never before seen by fans! (In a letter to me dated August 19, Mr. Harryhausen stated that a title has not yet been decided, and while no definite release has been set, he hopes it will see publication sometime in 1997.) Along with his own book, Ray has also worked in collaboration with author Paul Mandell on yet another volume, *The Making of MIGHTY JOE YOUNG*, due out in the near future. It would seem fate has Mr. Joseph Young playing yet another part in the life of Mr. Ray Harryhausen, as the stop-motion maestro will be seen in the remake of **MIGHTY JOE YOUNG**, slated for a 1998 release. This on-screen reunion will include Miss Terry Moore, leading lady of the 1949 classic!

Few filmmakers have a body of work that becomes a genre unto itself, making Ray Harryhausen's career a singular one. As Ray Bradbury pointed out, Ray Harryhausen is the only special effects star in the history of cinema, a one man miracle-maker. There is an artistry and craftsmanship in his films that has yet to be duplicated mechanically or electronically. His specialized talent for model animation is one most studios and producers still shun, even though it has been responsible for some of the most exciting images ever put in a frame of film. It could justifiably be said that, had Harryhausen not picked up the torch

ignited by Willis O'Brien, dimensional animation might very well have become a lost art. While O'Brien continued to work after his masterpiece, **KING KONG**, had been unleashed upon an unsuspecting world, nearly everything that came after that for the animation pioneer was anticlimactic. Even in the wake of Harryhausen's success, no animator has had the independence or influence Ray has enjoyed. And were it not for Harryhausen's determination to carve out a career in stop-motion animation, a great many of the top special effects artists of today might well have chosen more mundane pursuits. In going back over a quarter-century's worth of articles and interviews for this piece, I found again and again the same comment from dozens of FX people: It was Ray Harryhausen's imagination that was their inspiration to enter the motion picture industry. Many people who have known or worked with Ray speak of his childlike enthusiasm and curiosity. His love of what he does carried him through the difficulties and disappointments, and carried over onto the screen. Perhaps it is that shared enthusiasm that keeps drawing us back to his films. Thanks to the convenience of the VCR, we are no longer at the mercy of a network's whims. At the mere touch of a button, we can—to quote a certain genie—journey alongside Ray Harryhausen to a "...land beyond the beyond."

With thanks to Alfred Florez, for coming to the aid of a friend in need. And special thanks to Ray Harryhausen, for his encouragement

To "Bob"
Love from
Caroline
Munro x



Trivia Time: How many leading ladies have Ray Harryhausen and James Bond shared, and in what films?

Ursula (CLASH OF THE TITANS) Andress—DR NO and CASINO ROYALE.

Caroline (GOLDEN VOYAGE OF SINBAD) Munro—CASINO ROYALE and THE SPY WHO LOVED ME.

Martine (ONE MILLION YEARS B.C.) Beswicke—FROM RUSSIA WITH LOVE and THUNDERBALL.

Jane (SINBAD AND THE EYE OF THE TIGER) Seymour—LIVE AND LET DIE.

Honor (JASON AND THE ARGONAUTS) Blackman—GOLDFINGER.

BONUS POINTS IF YOU KNEW THIS Raquel (ONE MILLION YEARS B.C.) Welch was considered for a role in THUNDERBALL!!!

THE FORGOTTEN FILMS OF BORIS KARLOFF, PART 2

by Dr. Maniac

CURSE OF THE CRIMSON ALTAR (aka THE CRIMSON CULT) 1968.

Boris Karloff, Christopher Lee, Barbara Steele, and Michael Gough together in one film, is this quality entertainment or what? Directed by Vernon Sewell who also did *THE VAMPIRE BEAST CRAVES BLOOD*, this is a well done film that is genuinely scary in some spots.

How can you not like a film that opens with a Black Mass and a green skinned witch (Barbara Steele, still looking sexy even though she's green) forcing a man to sign his name in a book. As soon as he does she stabs him with a knife.

Meanwhile in London, antique dealer Robert Manning (Mark Eden) is getting worried because his brother Peter has not returned from a buying junket among some small villages. Tracing him to the village of Greymarsh, Robert arrives at Cracksted Lodge, Peter's last known location. He arrives during a wild party and joins in with the swinging Mods briefly and gets introduced to Eve Morely (Virginia Wetherell) niece to the owner of the mansion (Christopher Lee). Morely is polite but claims to know nothing about Robert's missing brother. He invites Robert to stay at the lodge while he searches the village for clues. The halfwit butler, Elder (Michael Gough) accidentally provides one when he offers Robert a silver candlestick that is identical to one that Peter sent him before he vanished.

That night Robert has a dream where Peter calls to him for help. (The kaleidoscopic effects of the dream sequence in this film rival the psychedelic hypnotic scenes in *THE SORCERERS*.) Robert sees, or thinks he sees, a leather clad man with antlers, captive women, and a green skinned woman on a throne who demands that he sign a book. He refuses and the dream ends. Now if you think boarding at Christopher Lee's house with Michael Gough for a butler and dreaming about Barbara Steele isn't enough to make the average person head for the hills, wait'll you hear who lives just a few doors down!

After some routine inquiries lead nowhere Robert is invited by Eve to attend a local ceremony that commemorates the burning at the stake of her remote ancestor Lavinia Morely, who was a witch. At that point enters Professor John Marshe (Boris Karloff), the local expert on the supernatural (you're surprised?) who relates the legend that after Lavinia was burned, the people who accused her were found dead with their blood drained. Everyone attends the ceremony where Lavinia is burned in effigy and has a great time. I guess it doesn't take much to get people excited in small villages.

Elder unwittingly lets it slip to Robert that his brother is dead. When Robert questions Morely about this, his host shrugs it off saying Elder is far from in his right mind. That night Robert has



another dream where Lavinia appears and again demands he sign her book. He refuses again and this time she stabs him in the shoulder. A constable finds Robert wandering on the marsh in a somnambulist trance and bleeding from a mysterious wound. He helps him back to the mansion.

It suddenly dawns on our none-too-bright hero that his brother didn't use his real name when out on antique buying jaunts. Eve recognizes the pseudonym "Dennis Vosper" and says he did indeed stay at the lodge but disappeared about two weeks ago. When told about this, Morely's manner changes from polite host to cold indifference. I'd start looking behind me if I were you, Robert!

On a morning walk through the woods, Robert suddenly finds that he is being shot at by Professor Marshe's servant Basil! Marshe arrives and explains that Basil was only shooting at pigeons for sport but Robert is not convinced. Going to the professor's house, Robert learns that to sign your name in a witches book means giving your soul to Satan. The man with antlers in his dream is Hern the Hunter, a figure from old folklore. Armed with this information Robert returns to the house. When Eve arrives later he shows her a secret passageway he found that leads to the very room he saw in his dreams. The room is obviously long abandoned and covered with spider webs. Or is it?! When Robert swipes at the webs in frustration he discovers they are fakes made of spun rubber! Eve finds a book full of signatures and sure enough, the

signature of Peter Manning is the most recent! Investigating even further, Robert discovers the corpse of Elder, a look of fear distorting his face.

Eve goes to the local vicar (Rupert Davies in a well done cameo) and they trace the records of Lavinia's trial. The names in the book, which include Elder's, are those of the descendants of those who had sent Lavinia to her death 300 years before. Someone is taking revenge for her execution! Robert reports finding Elder's body to the police and they decide now is the time to investigate.

When Eve returns to the house she is met by her uncle, who immediately hypnotizes her, saying "Descendant of Lavinia, blood of her blood, you have betrayed us." When Robert arrives he too is taken prisoner by Morely who plans to sacrifice both of them in the secret witches room.

About to plunge the ceremonial dagger into his niece's unconscious body, Morely is stopped by the sudden arrival of Professor Marshe who shoots the knife from his hand. Basil frees the captives while Morely sets fire to the room to cover his escape. Everyone else makes it safely outside while the fire spreads to engulf the entire mansion. Once out of danger, Marshe explains that he knew Morely was mad. "For years I suspected he had a split mind. He thought he was a warlock destined to avenge himself on the descendants of Lavinia's accusers." Morely had used hypnotism to induce Robert's nightmares, and Marshe further explains "You were the last member of the Manning line. The last chance I had to force Morely to give himself away."

Okay, so that's the ending right? There was never really a witch and everything is okay now? Roll the end credits and bring up the music? NOT ON YOUR LIFE! Did you think they'd waste a cast like this on an ordinary mystery? Suddenly Morely appears on the roof and instead of going toward the firemen retreats further into the flames. In front of the stunned witnesses Morely transforms into...Lavinia! Even Marshe is stunned by the sight as the mad laughter of the witch pierces the night. Right, now roll the end credits.

"Psychotronic Encyclopedia" author Michael Weldon calls *CURSE OF THE CRIMSON ALTAR* "pretty pathetic"; of course he and I agree on practically nothing. I found the pacing of this film quite good, the performances well defined and the double twist ending a great surprise. Lee is the proper country gentleman until his deception becomes apparent, then his quiet aloofness becomes calculated evil. Boris Karloff is overtly sinister in his entry scene, but it soon becomes obvious that he is not the menace of this film. Barbara Steele is exotically evil as usual but poor Michael Gough is not used to advantage in the throwaway role of the dim-witted, stammering butler. Rupert Davies (also in *DRACULA HAS RISEN FROM THE GRAVE*) is effective in his quick role as the vicar who really unravels the mystery. Boris takes credit for it in his climactic speech but it's really Davies who informs him about the secret witches room via a handy telephone call late in the plot.

Mark Eden and Virginia Wetherell are quite good as the couple in peril. Early in the film she admits she finds her uncle's house a little spooky and Eden replies "The sort of place where you expect Boris Karloff to pop up any minute." About five minutes later, guess who comes in! Karloff and Eden have an excellent moment during their first meeting. Offered a glass



of rare and valuable brandy by Karloff, Eden sips it and all he can think of to say is "Good stuff." The look of disappointment on Boris' face was more than just Vernon Sewell's direction. It says volumes about two generations, raised with different values and appreciations and just how great the rift between those generations is. In a later scene when Eden visits Karloff's home, the tone of Boris' voice makes it apparent he is still stinging from their earlier meeting. Only when the two young people are in mortal danger does Karloff become the hero of the film; and then it's more to vindicate his own suspicions than to save Eden's life. The "anything goes" attitudes of the 60's is made evident in the party scene early in the film. Eden arrives to find guests guzzling champagne and smoking pot while others lie in a drugged haze on the floor. When Ms. Wetherell shows Eden his room he asks if the bed is big enough for two. "Let me know if you find out," she replies with a coy smile. (He does.)

Barbara Steele once claimed not to have seen the film, declaring "I never watch one of my films where I happen to be green." I guess it's not easy bein' green.

Location filming was down at the landmark Grimsdyke House

in Middlesex, England. The palatial house had once been home to Sir William Sullivan of Gilbert and Sullivan fame and was reputed to be really haunted.

American International picked up the film for U.S. distribution, cut out scenes of nudity and mild S & M, and released it in May of 1970, a full 15 months after Karloff's death. Ads touted the films as "The Master of Menace in his last and most terrifying role!" They were wrong both times. He returned to L.A. to shoot scenes for four movies to be finished in Mexico. (For more information on them check out THE LOST FILMS OF BORIS KARLOFF series by Countess Zarina and Mad Donna in SCARY MONSTERS #22, 23, 24 and the 1997 SCARY MONSTERS YEARBOOK, MONSTER MEMORIES #5.)

CURSE OF THE CRIMSON ALTAR was released briefly on laser disc in this country but it arrived and vanished almost totally unheralded. It is well worth looking for and re-examining today. Karloff, Lee, Steele, and Gough really knew how to scare and audience, and this one-and-only time they all got together deserves to be seen again.

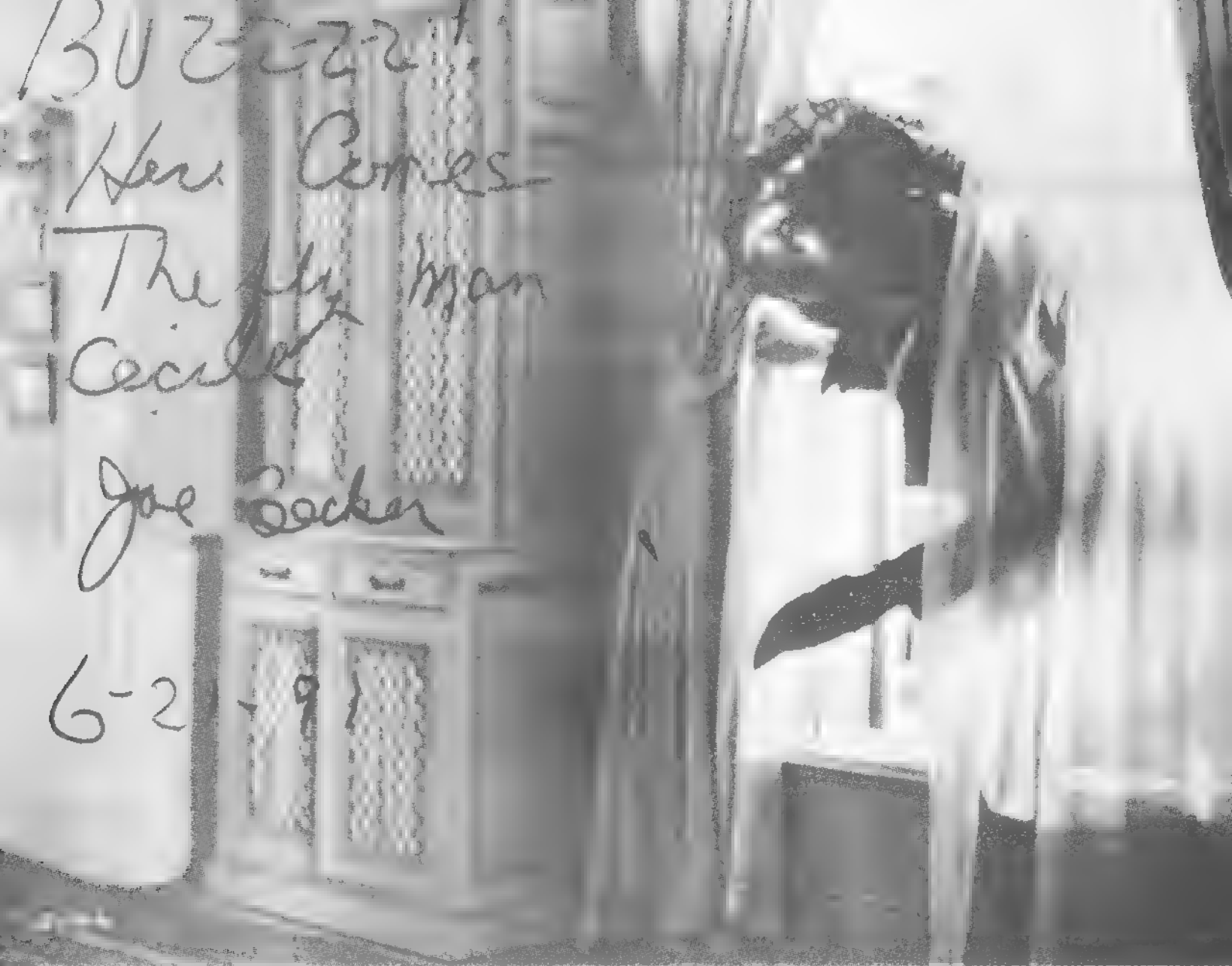
There is one more title in the Forgotten Karloff's that I have to talk about, the 1967 Spanish/American collaboration BLIND MAN'S BLUFF (aka CAULDRON OF BLOOD). Then again, that's another story for another time. Until we meet again in the pages of Scary Monsters...

...stay weird

Dr. Maniac

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Remembering Joe Becker, **THE OTHER FLY-MAN**

by Paul Parla and Charles P. Mitchell © 1997

The box office success of *THE FLY* (1958) promptly triggered a sequel aptly titled *RETURN OF THE FLY* (1959). It featured the stylish direction of Ed Bernds, the moody photography of Brydon Baker, a smooth and sympathetic performance by Vincent Price and the remarkably grotesque Fly-man head-piece worn by two different men, Ed Wolff and Joe Becker. For many years it was thought that only one man played the part of the Fly-man. This is what the reliable Bill Warren reported, for example, in his exceptional *KEEP WATCHING THE SKIES! VOLUME 2*.

Vincent Price loved the script by Ed Bernds for *RETURN OF THE FLY* and thought it would make an even better film than the original. Unfortunately, 20th Century Fox pruned back on the budget. Color photography was dropped for black and white, but the wide screen format was saved. A far greater loss was the cutback of the length of the film to 78 minutes, and the

(Above photo) Joe Becker, the other fly-man was called in to do all action close-ups and publicity shots for *RETURN OF THE FLY* (1959). Ed Wolff's delicate health prevented him from doing these types of scenes for the film.

abandonment of many scenes that Price felt were first rate.

The plot of the film takes place fifteen years after the action in *THE FLY*. Philippe, who was played by Charles Herbert in the original (see *SCARY MONSTERS* #24), has now grown up to be performed by Brett Halsey. After his mother's funeral, Philippe learns the truth about his father's death, and he becomes obsessed with completing his father's work. Unfortunately, his assistant turns out to be a criminal who deliberately puts Philippe and a fly into the transporter device. Philippe's Fly-man differs from the original with an enormous head as opposed to his father's human-sized head. One could attribute this simply to a different atomic arrangement of the molecules. Philippe, unlike his father, is eventually restored and saved.

(Photo on right) Another platform was used to give Joe Becker the needed height to tower over a naturally tall Vincent Price for this famous RETURN OF THE FLY publicity pose.

(Inset) Paul Parla with Joe Becker in 1990.

Stuntmen were rarely credited for their monster-in-costume roles. These seldom credited performers would often just get the job done and move on to the next project. In truth, these players were often the "main star" of the film. The monsters were often the primary draw in getting the audience to the theater. Sometimes these men-in-monster-suits were simply cast into oblivion until fans and film historians began researching and questioning producers and directors about just who was the performer behind the monster's mask. Some were not stuntmen at all, but various studio workers or crew members who were hired quickly to fulfill a specific monster role due to their sheer size alone. This was the case with circus giant Ed Wolff.

Many fans heard of Ed Wolff who played the memorable, robotic COLOSSUS OF NEW YORK (1958). But the role of the Fly-man turned out to be very risky for Wolff. The heavy, claustrophobic head-piece made it very difficult for him to move around. Wolff was somewhat frail despite his size and many scenes would leave him totally breathless, so stuntman Joe Becker was recruited for filming close-ups, publicity shots and some action sequences. In scenes where Wolff's size was needed, the giant would step in. These were usually moments where the Fly-man would not have to do any running or other more mobile requirements. Wolff's appearance was especially impressive when he was standing next to a victim. Wolff's scene in the mortuary is beautifully done but did not require much bodily activity such as running or chasing a victim. In the Wolff mortuary scenes, David Frankham as Alan Hinds and Dan Seymour as the memorable Capone-like Max Berthold were dark and creepy, but they were also done in the traditional OLD DARK HOUSE style of horror. What better way to project an aura of fear and approaching menace than to set this up in a funeral home and have both victims eliminated in the dark



confines. The neck of one is snapped and neatly placed, still alive, in a nearby casket. The other is cornered against the body storage compartments. Wolff is used to full advantage but was so frightened of the head-piece that shots had to be of short duration. These are perhaps the best and more memorable Fly-man scenes in RETURN OF THE FLY.

The first view of the Fly-man, however, is not Ed Wolff as once assumed, but Joe Becker. He was called in by producer and long time friend, Bernard Glasser, to do the rest of the close-ups and other action sequences in RETURN OF THE FLY which involved running or climbing. Whenever Becker would appear with an actor, it was never side by side, as with Wolff. Becker made an impressive Fly-man in scenes where he was alone. It's Joe Becker who also climbs into the bedroom

(Photo on right) Ed Wolff's height was used to best advantage in scenes which showed Wolff beside victims.

(Inset) Ed Wolff is prepared for the mortuary sequence.

window to stand over a sleeping Danielle De Metz. Since the actress was lying down and Becker was standing on a slightly raised platform, the monster looked convincingly tall and menacing. Ed Wolff could not climb through the window for that scene, and for safety reasons was not used in these types of shots. During the finale, Wolff is also the Fly-man who is guided into the lab and onto the transmitter apparatus. The assistance at this point was no act but was given to help Wolff get through the scene.

For sci-fi fans, it can be fun to watch RETURN OF THE FLY and observe just who is who in which scenes. Since Joe Becker has not received any real recognition in his Fly-man role, it is only fair to let fans of sci-fi horror know that he deserves long-overdue credit for a hefty part in RETURN OF THE FLY. Most of the scenes are Joe Becker. The way to tell Becker from Wolff is in the still photos. Wolff appears in photos posed during the mortuary shots with Frankham and Seymour. Wolff also appears with Danielle De Metz in the still photos showing Wolff entering the lab and making his way to the apparatus. Becker is seen in close-ups, breaking out of the apparatus and in poses without other actors. Exceptions are when he is seen posed over a sleeping De Metz, and a Vincent Price publicity shot. Standing on a raised step or platform, he dwarfs Price in this pose.

Recently Joe Becker reminisced about his Fly-man role to Paul Parla. "It must have been very hard for Ed Wolff to wear that head-piece. It was heavy to wear for me and I had to hold it once in a while from shifting in the scenes where I had to run or move around quickly. I was not afraid to wear the piece, but it was difficult to move in. I could see very well out of it and that helped a lot. I've know (Producer) Bernie Glasser for many years, and he is a good friend. Bernie put me in just about everything he would work on. I was present for work and off camera throughout RETURN OF THE FLY. I was Bernie's number one guy in those days. We did have some trouble with Ed Wolff wearing the head-piece because he was very afraid to



put it on, and when he did, we would have to be very careful with him. We only had so much time to shoot and Wolff could only wear it for a short time. I took over in other scenes for Wolff, which he was supposed to do as well, as we just had to get it all finished and Wolff wouldn't be able to go much further. Bernie and the others were concerned about him becoming ill or getting hurt. I remember seeing Wolff sweating like mad after he would have the head-piece removed. He would be panting and trying to catch his breath. That is why they used me in all the close-ups also, because they felt the less Wolff had to put on the mask, the safer it would be for him. Most of the scenes I appear in as the monster did not have me standing beside anyone or standing with anyone. I would be in scenes which were of the monster running and being shot at, and

Fly Man
Joe Becker
10-19-92



(Above) The other Fly-man, Joe Becker in one of his more notable poses from RETURN OF THE FLY (1959).

when I did the scene when I climb into the bedroom window and stand over the girl, they just have me stand on a thick board to make me look taller. I did do a number of the photograph poses as the Fly-man also. I don't consider this role as anything great. I just consider it to have been a pleasure to have helped Bernie when he needed someone else for those shots. Bernie is a good friend to me and we go way back. I was happy to help him out."

Joe Becker also has a wonderful sense of humor. When he autographed some stills from RETURN OF THE FLY, he would add "Please don't swat me!" It is a real pleasure to bring some deserved credit to Joe Becker for his fine and convincing

role in this film.

AFTERWARD by Roberta D Mitchell

This unique interview with the missing Fly-man is another case where Paul Parla has sought out and uncovered the true man behind the monster's mask. It is similar to Paul's tracking down of Ben Chapman and Tom Hennessey, the actors who played the Gill-man on land in CREATURE FROM THE BLACK LAGOON and REVENGE OF THE CREATURE. Not everyone has caught on, since Leonard Maltin's 1998 MOVIE AND VIDEO GUIDE still credits Ricou Browning alone. Carlos Claren's ILLUSTRATED HISTORY GUIDE TO THE HORROR FILM also only credits Browning, despite a mistaken claim by another writer. Granted, the names of Chapman and Hennessey were mentioned in a number of lesser known sources, but these men were shrouded in obscurity until Paul and Donna Parla tracked them down and researched their roles. Lately Paul has begun collaborating on many articles with my husband, Charles Mitchell. Charles has previously written mostly about classical music in magazines such as HIGH FIDELITY, GOLDMINE and THE MUSIC BOX. He has also been a weekly book review columnist, and he has taught film courses for many years. Now he has joined up with our longtime friend Paul Parla. They have already completed a large number of fascinating articles. Just stay tuned for more good things to come



Joe Becker says Hi to all his Scary Monsters' fans in this publicity pose.

Paul Parla
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RETURN OF THE APE MAN (1943).
AUTOGRAPHED IN PERSON BY TEALA LORING WHO WAS
BILLED AS JUDITH GIBSON IN 1943. AUTOGRAPHED IN
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SAFE WITH ALL INQUIRIES PLEASE. TRADES WELCOME.

THE WARREN FAN CLUB UPDATE

by Charles Dellavalle

Report #1: VAMPIRELLA FAN CLUB MEMBERSHIP CARDS

Hello and welcome to the first in a series of columns dedicated to all the wonderfully ghoulish Warren Publishing Fan Club items that were available via the CAPTAIN COMPANY. Warren's mail order department, throughout the 1960's and up to 1983.

In this and future columns we'll examine many of these extremely rare mail order treats up close so that you, the budding Warren or horror fan can become better acquainted with the wonderful world of Warren Collectibles. We will also be visiting with and interviewing some of the country's top Warren collectors who will allow us to show you some of their most prized and unusual pieces as well as sharing with us their inspirations, goals and thoughts on the future of Warren collecting.

O.K., so on with the show! For the first installment of "The Warren Fan Club Update" I've decided to have a little fun and give you a comparison game puzzle. On the top right photo is an original 1972 issue Vampirella Fan Club Card (from an original Vampi Club Kit which is the topic of next month's column), below that is a mid to late 70's version of the same card. The 1972 version has a membership #776 stamped in red ink which it received before it was mailed. The later 70's card is minus this number indicating that it was never used to fill an order. Both 2 1/4" x 3 1/4" cards are banana yellow with black ink illustrations and text and at a quick glance look exactly the same, however, closer inspection reveals at least nine distinct differences which can easily identify one from the other.

Can you spot the differences? Can you find more???? The answers are listed upside down at the bottom of this page.

Before I go, I'd like to thank collectors Terry Lynch and Tony Sassano for unearthing these two cool and rare examples of the Vampirella Fan Club Membership Card.

*Attention all monster collectors, if you own any cool or unusual Warren Fan Club and related mail order items please drop us a line, we'd love to hear from you to update our records and maybe even feature it in this column! Send responses to "The Warren Fan Club Update" c/o Dennis Druktenis Publishing & Mail Order, Inc., 348 Jocelyn Pl., Highwood, IL 60040

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Old Captain Company ad from VAMPIRELLA #26 (August 1973) for the VAMPIRELLA Fan Club.

VAMPIRELLA

FAN CLUB



NAME _____

This is to certify that the above named is a official Lifetime Member in standing (good or otherwise) of the VAMPIRELLA Magazine Fan Club

MEMBERSHIP # _____

Vampi

VAMPIRELLA

FAN CLUB



NAME _____

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MEMBERSHIP # _____

Vampi

(Top) Original (1st) early 1970's Vampi card.

(Bottom) Later (2nd) 70's Vampi Card.

original issue features a much more detailed Vampi. The hair is stretched and costume all have more fine lined detail making her appear closer to the original Jose Gonzalez masterpiece painting where as the later 70's version inking is much thicker resulting in a sort of washed out 2nd generation print where a lot of the fine detail is lost. Also as a result of difference #8, Vampi's left yellow earring on the later 70's card is not visible at all where both are seen on the original.

- 1) The corner shape of the two cards is different. The orig 1st issue's corners are slightly sharper and less rounded than the later 70's version.
- 2) The words "Fan Club" on the 1st issue are much smaller than the later one where it appears in a larger bolder type.
- 3) The name line on the earlier card begins much closer to the Vampi illustration and continues all the way to the edge of the card. Great for those really long names like Forrest J Ackerman where on the later it's spaced evenly with the fan club text below.
- 4) Grammar goes right out the window on the 1st card as it reads "This is to certify that the above named is a official lifetime member. Warren after corrected this and added the proper "and" in the sentence.
- 5) The lettering used in the text is slightly smaller on the later 70's version resulting in a much neater closer word grouping unlike the earlier issue's uneven word spacing.
- 6) Once again, the membership # lettering is smaller on the earlier card than the later one.
- 7) Vampirella's signature is totally different on both cards. The script on the 1st card is much thinner and the writing utensils point used is much finer giving it a more old fashioned quill pen type signature where as the later card's penmanship is fatter and looks like it was signed using a felt tip pen.
- 8) Concerning the beautiful and classic Vampire illustration used on both cards the

Destiny
VAMPIRE
MERMAID

IN THE FLESH AND ON YOUR TV SCREEN



A foghorn blows in the distance, waves crash against the shore, the tape is in your VCR, the TV is on and DESTINY VAMPIRE MERMAID comes to life in a New Faces Production of a Debbie D film. YES! DESTINY VAMPIRE MERMAID IN THE FLESH AND ON YOUR TV SCREEN!

From comic book pages, to in the flesh photos to in the flesh and on your TV screen, Destiny conjures into a video starring Debbie D. SEE the ad in the rear of this magazine and you can own your very own copy. HEAR the hauntingly beautiful DESTINY song...

DESTINY (Conjure)
Vampire from the sea
She gives her kiss of death
Baleful moon above
She brings a kind of love
That only some may know

Mystery surrounds the
Siren song she sings
A history from stone age to
Tomorrow's dreams

Blue green eyes aglow
Only some will know
She's a shape shifter
Fog drifter
From the sea

DESTINY (Conjure)
Mesmerizing me
A web of moonlight spun
DESTINY
Dewdrops of the dawn
A diamond necklace gone

*Mystery surrounds the
Siren song she sings
A history from stone age to
Tomorrow's dreams*

*Blue green eyes aglow
Only some will know
She's a shape shifter
Vampiress
From the sea*

DESTINY (Conjure)
*Who know's what next she'll be
She takes our breath away
DESTINY
Vampire from the sea
She gives her kiss of death*

*Mystery surrounds the
Siren song she sings
A history from stone age to
Tomorrow's dreams*

*Blue green eyes aglow
Only some will know
She's a shape shifter
Fog drifter
From the sea*

Lyrics by Ronn Foss
Music composed, performed and
engineered by Dave Scheily
©1996
"Conjure" vocal by Debbie D

NOW enjoy the photos taken
during the making of the video
and this issue's **DESTINY
VAMPIRE** **MERMAID**
story...**return of the mummy!**



NIGHT OF THE BLOODY APES

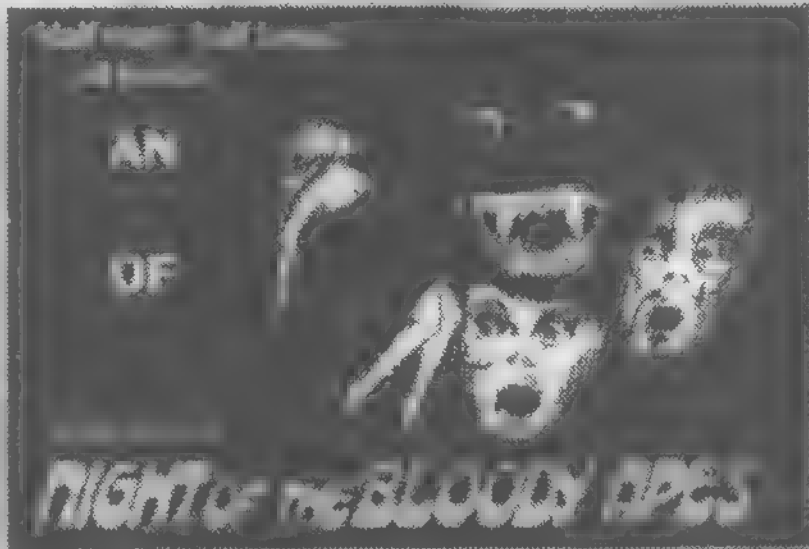
by Brian Moran

Las Luchadoras vs el Medico Asesino (aka Doctor of Doom) was remade (sort of) in 1968 as *El Horripilante Bestia Humana* (this must be one of the most unlikely remakes since the 1953 epic, *Catwomen of the Moon* was re-shot as *Missile to the Moon*). The new version features one wrestling woman (Luchadora) instead of a pair and its villain is much more sympathetic, but it still features most of the usual elements. The English dubbed version of *El Horripilante Bestia Humana* was titled, **NIGHT OF THE BLOODY APES**, for its U.S. release.

During a match, Lucy (Norma Lazareno) throws her opponent Elena out of the ring. Elena sustains massive head injuries and is sent to the hospital. Meanwhile, in a seemingly unrelated incident, Dr. Krauman (Jose Alias Moreno) and his deformed servant Goyo (Carlos Lopez Moctezuma) sneak into the zoo and steal a gorilla. Dr. Krauman is called to the hospital to operate on the injured wrestler, but before departing, he goes in to see his bedridden son Julio (Agustin Martinez Solares Jr.). Krauman removes a bone fragment from Elena's skull, but the prognosis for her recovery is not good. After the operation, Krauman has a meeting with some of his colleagues where he's told his son's condition is hopeless and the young man has only a short time to live. Krauman returns home and tells Goyo that it's time to try the emergency operation. They transplant the gorilla's heart into Julio, in hopes that the stronger animal's organ will be able to defeat his son's leukemia. (The operation is quite gory, it looks like actual open heart surgery footage may have been used.) Julio's condition improves immediately. Back at the arena, Lucy has another match but she's afraid of hurting her adversary, so she's beaten.

Arturo (Armando Silvestre, returning to the "Wrestling Women" series after a four-year hiatus), her policeman boyfriend says, either stop dwelling on the accident or quit the ring. She says she will quit, but after Monday's free-for-all event. This -pleases Arturo quite a bit. At the lab, Dr. K. has been waiting to see the final results of the operation. As Goyo brings his dinner in, Julio begins to transform into a hideous beast (now played by Gerardo Zepeda, Mexico's answer to Tor Johnson). He/it gets up from the bed, pushes the two men aside and escapes into the night. Dr. Krauman and Goyo get their tranquilizer rifle and give chase. Wandering the streets, the monster sees a woman through her window. He climbs in and surprises her in the shower. He tries to rape her but can't seem

THEY RIP, THEY CLAW, THEY TEAR
YOU TO PIECES!



THIS ENTITLES YOU TO A
SPARE BODY-PART AT THE
BOX OFFICE

to figure out how to do it. The encounter gets more and more violent and eventually the woman is killed. Escaping back to the street, the monster hides as a small boy approaches. He doesn't harm the child however. (The child seemed to sense that he's in no danger, as he has trouble keeping a straight face as he walks past the beast.) Dr. Krauman finally recaptures his son. He says that since the operation affected Julio's brain, he'll have to do another heart transplant (huh?). He wants to use a human heart to counteract the gorilla heart's influence. He decides that Elena would be the perfect donor. Goyo points out that this would be wrong. The doctor agrees, but he has to save his son and Elena is destined to be a vegetable anyway. The loyal Goyo agrees to help his master. They succeed in kidnapping the comatose girl, but Julio again escapes before they can do the second operation. He goes on another rampage, killing several men (including one by gouging out his eye) and tearing off the clothes of more women. Dr. Krauman again finds Julio and brings him home. The second operation seems to go well as Julio regains human form. However, the transformation doesn't last long. Again he soon awakens as the snarling beast. The creature creeps down the stairs, grabs Goyo's head and rips it from its deformed body. When Dr. Krauman returns home, he's justifiably upset by the mess. Julio confronts his father who slowly backs away until he trips and hits his head. The Julio-monster, gently picks up his dad and



lays him on a bed. He then goes out for a little more rape and murder. After several more gory killings, and a few more exposed breasts, the monster faints and regains his human form. Dr. Krauman (who has finally admitted that his son is the monster) and Julio are taken to a hospital. Shortly after arriving, Julio transforms yet again and kills some of the staff. Perhaps frustrated that he can find no women to tear the clothes from, he grabs a little girl and heads for the roof. Arturo and Dr. Krauman follow and the doctor manages to rescue the child from his monstrous son. The police open fire and Julio is finally put out of his misery. The distraught father begs his son's forgiveness and says, "I acted against the dictates of God." Later in Arturo's car, Lucy ends the proceedings by saying, "It's unfortunate — really sad."

As was a common practice during the late 1960s (in films like, *Santo en el Tesoro de Dracula* aka *Vampiro y el Sexo*) *El Horripilante Bestia Humana* was also released in a semi-pornographic version. The Mexican producers filmed a "special" edition of the film (sometimes called *Horror y Sexo*) for more tolerant foreign markets, adding scenes of nudity and extreme gore not present on the Mexican prints. The American distributors added even more gore for their version, *Night of the Bloody Apes*. Unfortunately, this seems to be the only sex-version of a wrestling film available for viewing by today's fans.

As you might notice from the synopsis, other than injuring Elena (and taking a couple of gratuitous showers) Lucy has

almost nothing to do. She could have worked in McDonalds for all wrestling has to do with the plot. On the other hand, Dr. Krauman is a much more developed (and sympathetic) character than the average mad doctor. He's presented as a kind, caring father, who's downfall is caused by the love for his son. There's genuine affection between Julio and his dad and scenes of their interaction are surprisingly touching. Even the usually cliched part of the deformed servant, Goyo, is unusual. He's portrayed as a moral and kind person, motivated by loyalty, not by madness. These things make *Night of the Bloody Apes* less a typical wrestling film and more one worthy of serious consideration. Unfortunately, the original Mexican version seems to be unavailable for viewing.

The dubbing in *Night of the Bloody Apes* is better than usual, although there are a few classic lines. As the medical examiner inspects one of the monster's victims he says (in highly technical terms), "Boy oh boy, this ones been murdered, ripped to pieces!" When Arturo gives his theory of a half man/half beast killer, his chief says, "It's more probable that of late, more and more, you're watching on your television more of those pictures of terror". Then there's the strange case of Dr. Krauman who sometimes calls his son Julio and at other times addresses him as (the correct) Hulo.

The most interesting member of the solid cast was Carlos Lopez Moctezuma (Goyo). For many years he was one of the best known character actors in Mexican cinema, appearing in



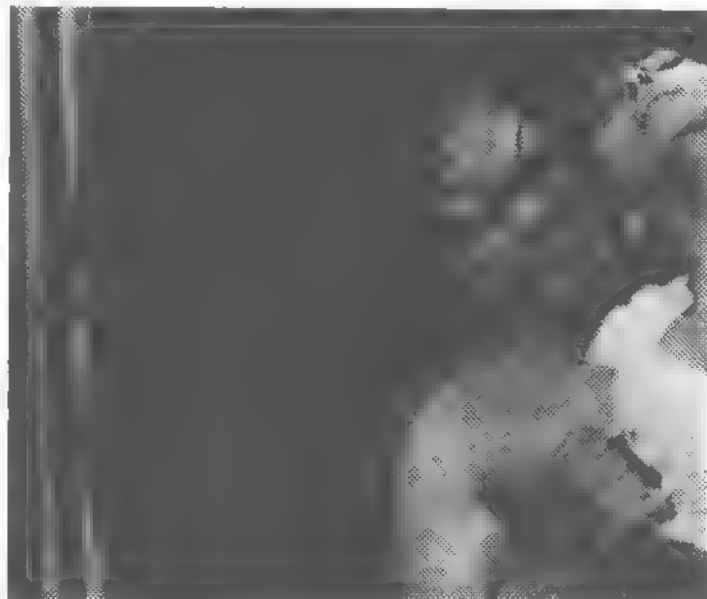
everything from classic films, (he's won the Mexican equivalent of an Oscar for *Rio Escondido* in 1947), to horror outings like *Hombre y la Bestia* and *Maldicion de la Llorona* (*Curse of the Crying Woman*). Moctezuma usually played vile villains or psychotic killers, roles at which he excelled. He was originally slated to play the vampire in Able Salazar's *El Vampiro*, but the producer felt that his face was too recognizable, so he was replaced by German Robles.

Armando Silvestre was also a Mexican genre film regular. Among his efforts were roles in *La Sombra Vengadora*, the *Neutron* series, *Santo contra los Zombies* (*Invasion of the Zombies*), *Las Luchadoras vs. el Medico Asesino* (*Doctor of Doom*), *Las Luchadoras contra la Momia* (*Wrestling Women vs. the Aztec Mummy*), *La Mujer Murcielago* (*Batwoman*) and many others.

Although it doesn't have the goofy charm of its "Wrestling Women" predecessors, *Night of the Bloody Apes* is a lot of fun. It's too bad, it was the last film in the "Luchadoras" series.

Those of you who'd like a further taste of Mexican horror and masked wrestler films can subscribe to *Santo Street*, the world's most widely read publication with Santo in the title. In each issue of this quarterly newsletter, you'll find articles, interviews, photos and reviews of Mexican monsters (Brainiac, Aztec Mummy, vampires, etc.), masked wrestlers (Santo, Blue Demon, Mil Mascaras, the Wrestling

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SLAPY

#15



FROSTY FIFTEEN ISSUE!

JSak



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ATTACK OF
SATAN CLAWS

BY: SCOTT PENSACK
ART ASSIST:
GEORGEEN PENSACK

CHRISTMAS EVE
SCARE HOUSE
SCAREWOOD,
U.S.A.



WE'VE
BEEN
ROBBED!



WAKEUP
EVERYONE!



CALL 911!



HELLO 911...
UH, YES I'LL HOLD!



YES I'LL HOLD!



YES I'LL HOLD!



I'M GOING TO
POLICE H.Q.!

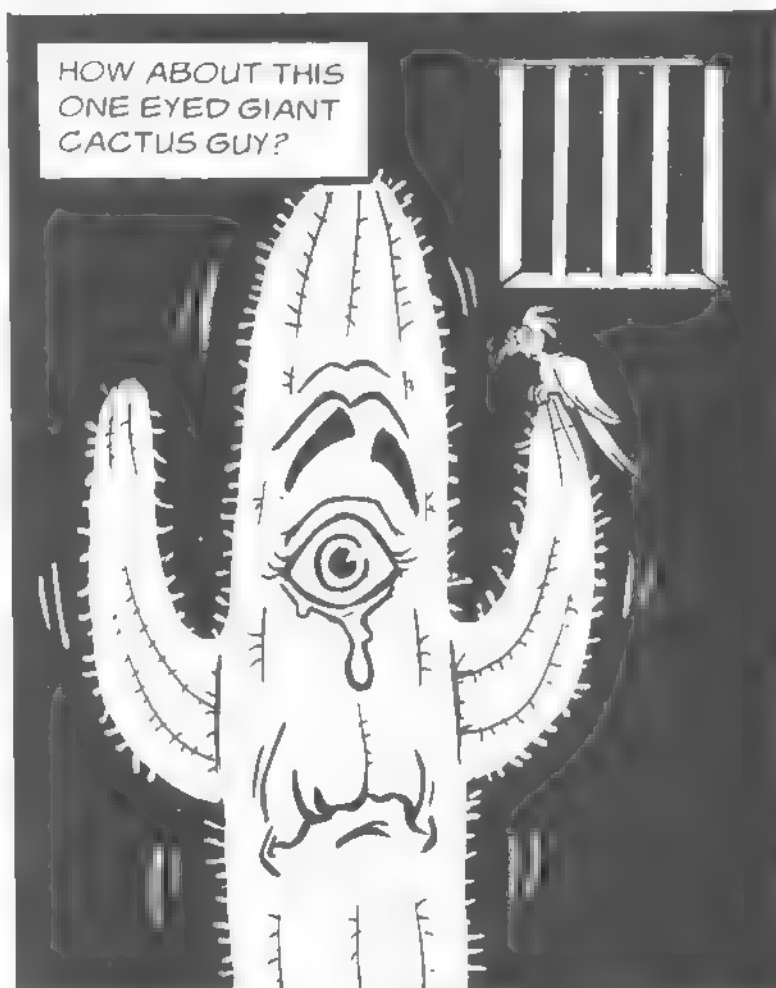


DON'T WORRY
SANTA A WILL
HELP!



TAKE YOUR TIME
AND PICK OUT
THE CREEP!





"THIS GUY WAS WEARING A MASK AND IMPERSONATING A DOCTOR!"



CAN SOMEONE CONJURE ME A LAWYER! AND WHO TOOK MY SHELLS!



"UH...NEXT!"



"HOW ABOUT THIS HORROR HOST WITH A CAPE AND A NORTON HAT?"

LULU I MEAN BOO!



THANKS FOR YOUR TIME I'LL SEE MYSELF OUT!

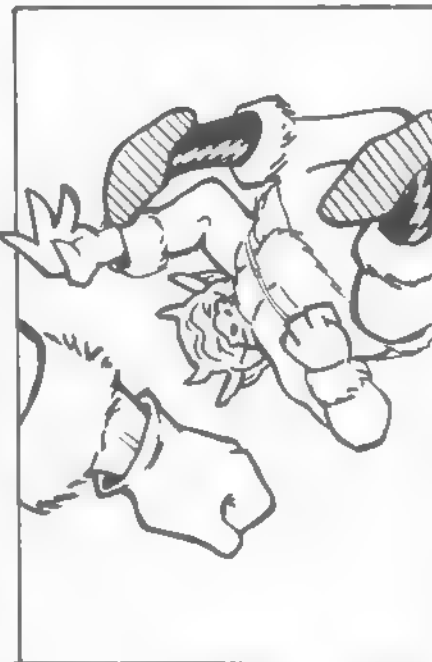


BACK AT THE SCAREHOUSE

SORRY FRANK!

SANTA JUST HAS TO HELP!







"AND GOD BLESS US
ALL...EVERYONE!"



**HAPPY HOLIDAYS
TO ALL
THAT MAKE
SCARY MONSTERS**
*A Real Monster-
Magazine!*



...AND AN E-100 AN
PYRAMID (SEE S.M. # 1)

...AND DESTINY'S, AND RE
BITE DIDN'T KILL ME BUT I
LOST CONSCIOUSNESS...



...AND SHE IS THE AMULET
BUT THE IMPRESSION IT LEFT
CAN MAKE A COPY FOR ME...



...GO WITH THE S. R. LL
INCANTATION, I MEMORIZED,
SO I CAN CALL FORTH YET
ANOTHER MUMMY!



Destiny
VAMPIRE
MERMAID

**return of
the mummy**



TOGETHER WE CAN
HER, AND WE CAN
SECOND ANOTHER
MAKE ME AN
POWERFUL

Story & Tone
by RONN FOSS

Pencils by ALLEN ROWE
Inks by J. SMITH
Co-Created by
DENNIS DRUKTENIS ©'97



The pharaoh loved his queen beyond all his riches -



... but she was indiscreet many times before he could forgive her no more -



so he mummified her alive, later done to him as well when the people revolted!



S-Sister! Listen to me - you don't have to do his bidding just because he brought you back to life! Release me, I'll avenge you, freeing us both!



SOL YOU CAN'T REASON WITH IT... I CANNOT THINK - BRAINS ARE REMOVED WHEN MUMMIFIED! GOOD-BYE, DESTINY! HAH HAH HAH!!





THE RESIDENTS OF THE CONCRETE -AND- STEEL ISLAND CALLED MANHATTAN LIVE UNDER CONSTANT PRESSURES AND FEARS THE PRESSURES OF LIFE AND THE FEAR OF DEATH. MOST OF THE PEOPLE GO FROM DAY TO DAY UNDER THE PROTECTIVE CLOUD OF 'IT'LL NEVER HAPPEN TO ME!' ONE MARY GRANT, SECRETARY FOR A NEW YORK LAW FIRM, HID BENEATH THAT PARTICULAR CLOUD FOR ALL OF HER TWENTY-SEVEN YEARS...



MARY GRANT DOES NOT HEAR THE SQUEAL OF TIRES HERALDING THE ARRIVAL OF THE TOO-LATE PATROL CARS...OR THE MUFFLED CURSES OF THE NERVOUS POLICEMEN WITHIN. COPS HAVE BEEN THIS ROUTE BEFORE!

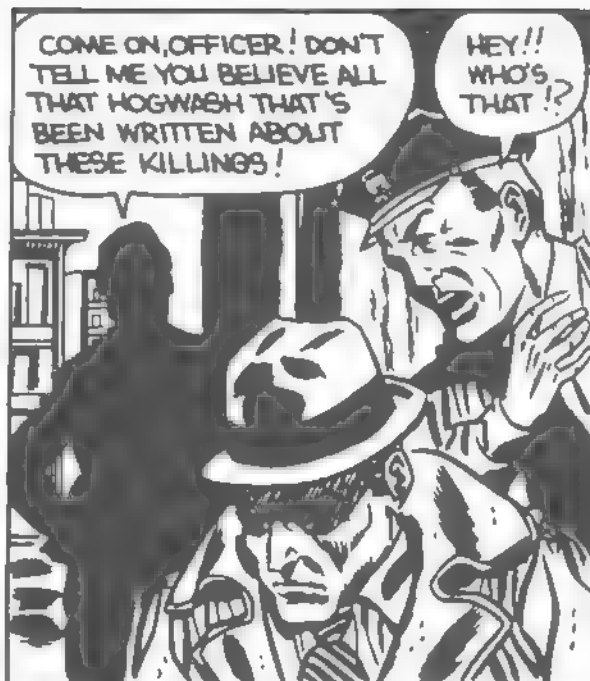
ONE OF THEM BEING A CERTAIN DETECTIVE LIEUTENANT JOE COLLINS...





HE SURE WAS
RIGHT! THERE
SHE IS!

AND HERE ARE THE
HOLES, JOE! RIGHT
WHERE THEY WERE
ON THE OTHERS!



COME ON, OFFICER! DON'T
TELL ME YOU BELIEVE ALL
THAT HOGWASH THAT'S
BEEN WRITTEN ABOUT
THESE KILLINGS!

HEY!!
WHO'S
THAT!?



OH, IT'S JUST
YOU, KING! YOU
DUMB NEWSHOUND!
WHY DON'T YOU
QUIT SNEAKIN'
AROUND?!

SORRY
ABOUT THAT, JOE!
DIDN'T MEAN TO
STARTLE YOUR
MEN!



STARTLE MY MEN?
I DON'T THINK ANYTHING
COULD DO THAT AFTER
THIS PAST WEEK!

SO THIS IS ANOTHER
OF THOSE SUPPOSED
'VAMPIRE' SLAYINGS?
THEY HAVE YOU
SPOOKED, TOO?



NO, I CAN'T SWALLOW THAT OLD
'COUNT DRACULA' LINE MYSELF, BUT..
WELL, SOME OF THESE GUYS ...

YEAH, I KNOW! THEY SEE
THE VICTIMS WITH TEETH
MARKS IN THEIR NECKS...
AND ALWAYS AT NIGHT, HUH?



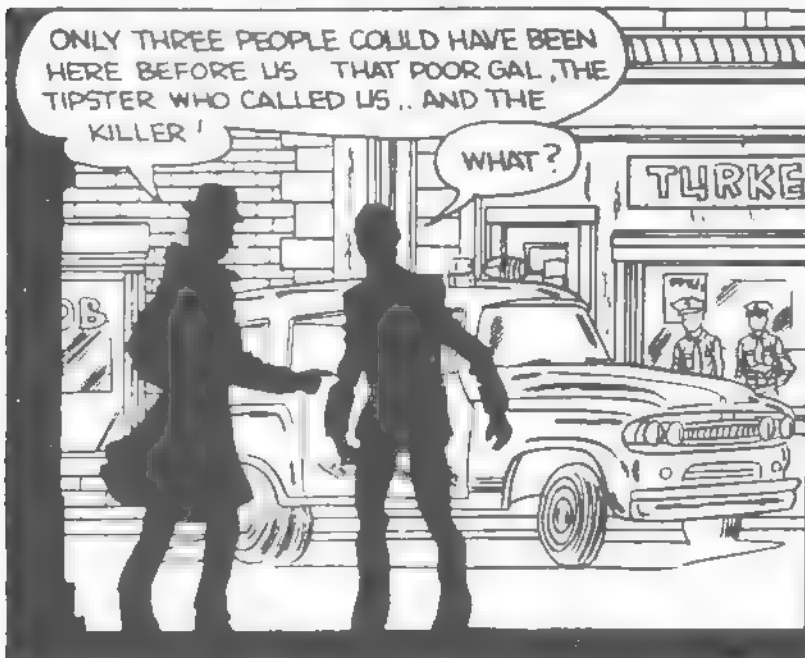


ALWAYS AT NIGHT.
THE DEAD OF NIGHT.



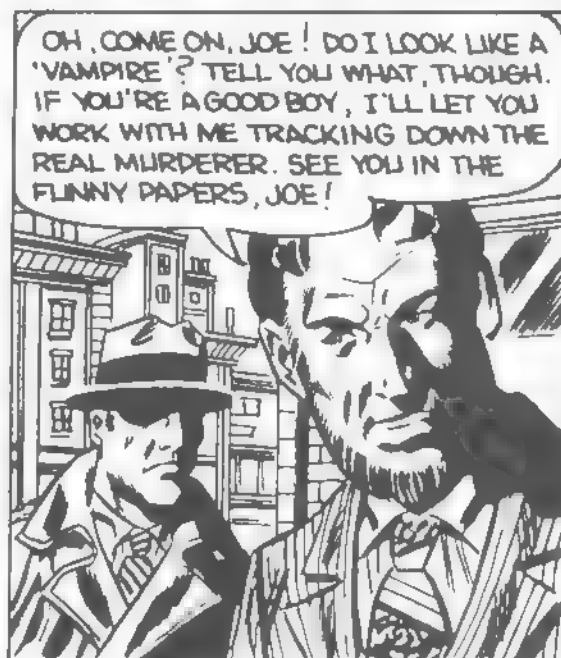
WELL, DON'T WORRY ABOUT
MY PAPER, JOE. I'M NOT GOING
TO FALL INTO LINE WITH THE
'SENSATIONALISTS.' THE MAN,
NOT VAMPIRE WHO'S COMMIT-
TING THESE LOCO MURDERS...

YEAH, FINE. JUST ONE
THING, KING...HOW'D
YOU COME TO BE ON
THE SCENE SO FAST?



ONLY THREE PEOPLE COULD HAVE BEEN
HERE BEFORE US THAT POOR GAL, THE
TIPSTER WHO CALLED US.. AND THE
KILLER!

WHAT?



OH, COME ON, JOE! DO I LOOK LIKE A
'VAMPIRE'? TELL YOU WHAT, THOUGH.
IF YOU'RE A GOOD BOY, I'LL LET YOU
WORK WITH ME TRACKING DOWN THE
REAL MURDERER. SEE YOU IN THE
FUNNY PAPERS, JOE!



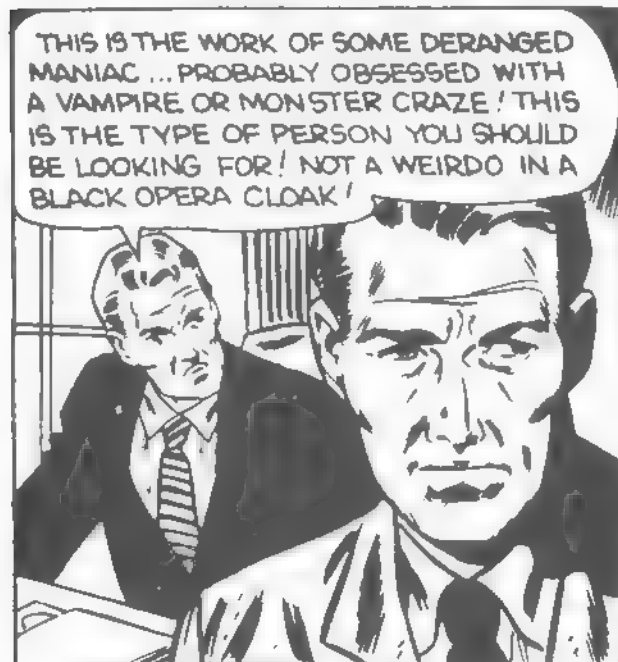
FOR LONG MOMENTS
AFTER THE REPORTER
HAS GONE, THE VET-
ERAN SLEUTH STANDS
AND STARES INTO THE
DARKNESS... HE RE-
CALLS THE PARTING
LOOK ON CHRISTO-
PHER KING'S FACE..

...AND HE SHUDDERS
IN THE WARM SPRING
AIR

IN THE FRIGHT-FILLED DAYS AND NIGHTS THAT FOLLOWED KING, THE REPORTER, AND COLLINS, THE DETECTIVE, PURSUE THE EERIE KILLINGS... EACH IN HIS OWN FASHION... KING, THROUGH HIS HARD-HITTING, PRACTICAL COLUMNS...



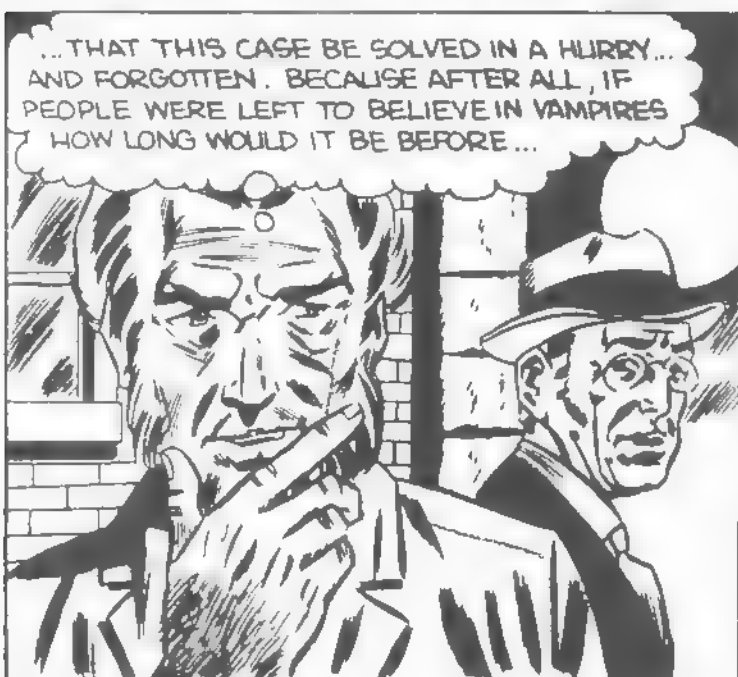
...COLLINS THROUGH DETERMINED POLICE WORK...







LATER THAT EVENING, A DELIGHTED CHRISTOPHER KING STROLLS AWAY FROM A LOCAL POLICE PRECINCT- THE PRECINCT NOW HOUSING THE DERANGED 'VAMPIRE FIEND'...



THE ISLAND OF FAITH

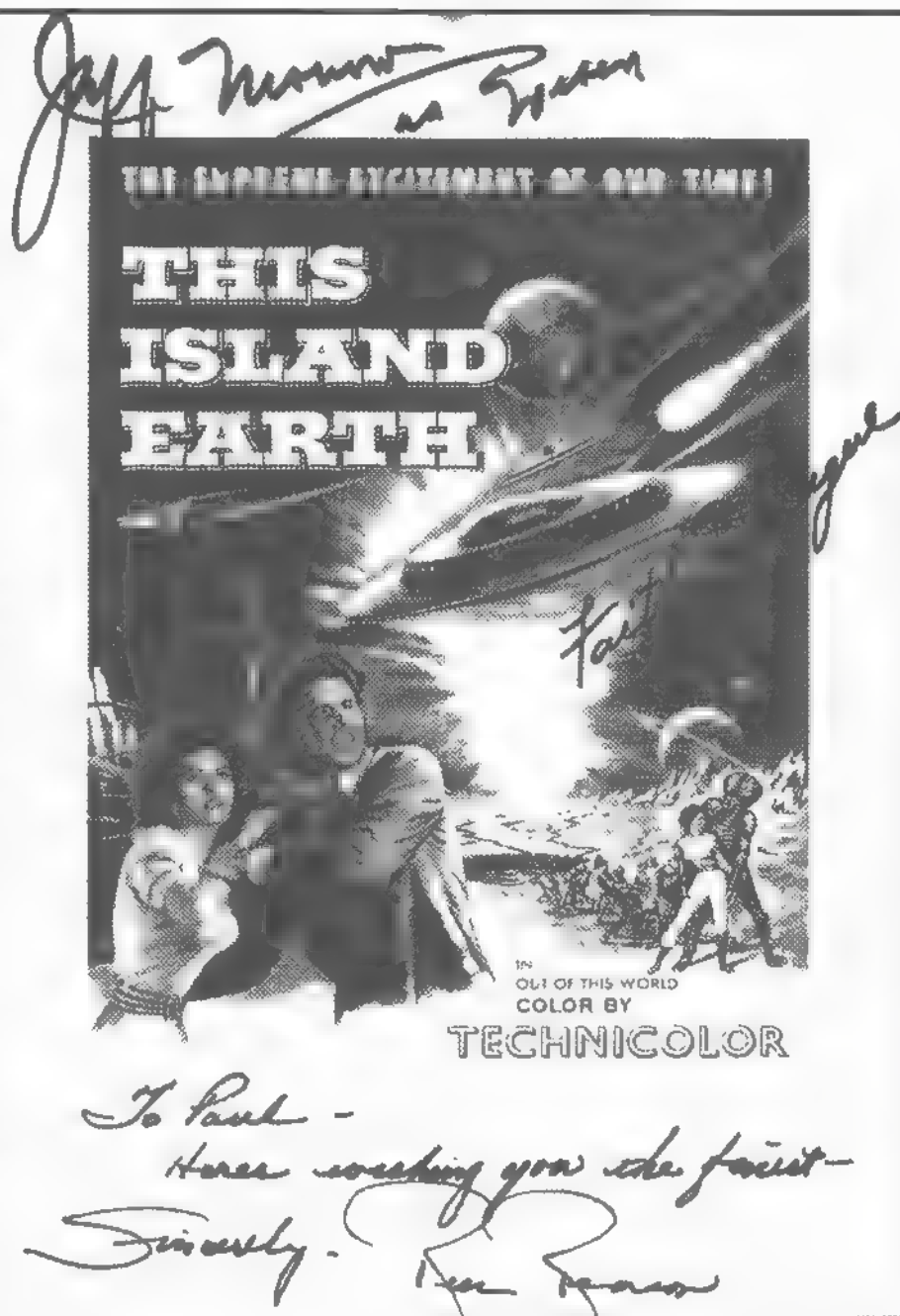
an interview with Faith Domergue by Paul & Donna Parla

© 1996 by Paul Parla

The captivating exotic beauty of Faith Domergue can be traced to the French Quarter of New Orleans and to that city's unique ethnic blend. Her on-screen presence especially between 1950 and 1956 and sensual latin-esque charm greatly enhanced the look of her lower budgeted action and science fiction films, some of which have become classics of cinema fantasy like, *THIS ISLAND EARTH* (1955), *IT CAME FROM BENEATH THE SEA* (1955) and *CULT OF THE COBRA* (1955). Others such as *VENDETTA* (1950) and *WHERE DANGER LIVES* (1950) still maintain a thriving admiration as well among film buffs and critics. Once billed as *One of the most exciting personalities to reach the screen*, Faith Domergue arrived in motion pictures as a protegee of millionaire, industrialist-producer-director-aviator, Howard Hughes in the late 1940's. Sparing no expense in promoting her beauty and talent during his term as boss of RKO Pictures, the sultry brunette's career in motion pictures prospered with a memorable soft and fragile elegance all her own appearing in such other films as, *THE YOUNG WIDOW* (1946), *DUEL AT SILVER CREEK* (1952), *THE GREAT SIOUX UPRISING* (1953), *THIS IS MY LOVE* (1954), *THE ATOMIC MAN* (1955), *ESCORT WEST* (1959), *CALIFORNIA* (1964), *WOMEN OF THE PREHISTORIC PLANET* (1966), *TRACK OF THUNDER* (1967), *L'ARMORE BREVE* (Italian 1969), *THE GAMBLERS*, *MAN WITH THE ICY EYES* (1970), *LEGACY OF BLOOD* (1970), *UNA SULL'ALTRA* (1970 -Italy-France-Spain) and *HOUSE OF SEVEN CORPSES* in 1974.

Coiling her way into the hearts and memories of her many fans in *CULT OF THE COBRA* in 1955, five years after *VENDETTA* and *WHERE DANGER LIVES*, Faith reprised her murderous charms appearing as a supernatural avenging reptile who is able to transform herself at will, into an alluringly beautiful cold-blooded killer. *CULT OF THE COBRA*, like *VENDETTA* and *WHERE DANGER LIVES*, showcase Miss Domergue's beauty and talent admirably making all three pictures quite unforgettable indeed.

However, long before Faith blossomed into womanhood and films, the Louisiana born actress, adopted daughter of Annabelle Ouimet and Leo Domergue, moved west to California in the early 1930's. This fit in perfectly with her plans to become an actress. Being in the movie capital helped a



great deal and before she began to pursue her acting career, finished her schooling at Beverly Hills Catholic School and St. Monica's Convent School. Upon completing her education in 1942, Faith started down the challenging road towards interviews and auditions singing and playing piano. When a near fatal automobile crash occurred, Faith's career in films came to a sudden stop. Eventually Faith would pull through the ordeal favorably and her lucky break came while she was recuperating from her accident. While attending a party aboard the yacht of Howard Hughes, her unusual beauty captivated Hughes and she was thereafter signed to a long term contract. Faith's 3 years of studying voice, diction and drama paid off landing her the female lead in *VENDETTA*. This 1950 tale of Corsican murder and intrigue provided the perfect vehicle for Miss Domergue's introduction to motion pictures.

After completing *VENDETTA* in 1950, Faith and her husband, Argentine born director, Hugo Fregonese (*THE RAID* [1954], *BLACK TUESDAY* [1955], *DECAMERON NIGHTS* [1953], etc.) who she married in 1947, went to South America

where Fregonese, prior to their marriage had directed PAMPA BARBARA in 1943 with Lucas Demare as co-director, DONDE MUEREN LAS PALABRAS in 1946. APENAS UN DELINCUENTE in 1947 and DE HOMBRE A HOMBRE in 1949. Faith and her husband traveled to Trinidad, Brazil and Argentina. Argentina being where Fregonese's aforementioned films were made before returning to the United States after 1 year. Having giving birth to her daughter Diana in Buenos Aires in 1950, Faith's next and equally memorable starring role was opposite Robert Mitchum in WHERE DANGER LIVES, alternately titled A WHITE ROSE FOR JULIE.

At one point in her career, Faith became unhappy with the lack of work in Hollywood and left the United States once again for London and Spain. Returning once again to the United States, she became a free-lance actress after her contract ended at Universal Pictures. Although still active in motion pictures at this time, Miss Domergue returned to Europe living in London and Rome and after divorcing Fregonese, married International Agent Paola Cossa in 1966.

Through the years not much has been heard of Faith Domergue until recently when Miss Domergue granted me a very special visit and interview, sharing many stories and anecdotes; some of them spoken of here for the first time.

Fluent in French, Italian, Spanish and of Irish-English decent, the eloquent Miss Domergue recalled the earlier years of her life and career by saying...."Well, much to my surprise and more recently in my life, I've discovered that I was an adopted child. I've also just discovered my family and my true ethnic roots which I'd always thought to be Spanish and French. I was adopted at 6 weeks old and my foster mother was a lovely woman and she was married to a very wealthy man who owned the Monteleone Hotel...Frank Monteleone who she later divorced. Well, she then married a wonderful man by the name of Leo Domergue and when they both learned that there was a baby girl they could adopt, they adopted me as they did not want me to be placed through the usual channels for adopting children at that time and were very loving, wonderful parents to me. She never told me that I was adopted and this was all meant to be I guess. We came to California in the early 1930's and that's where I was raised. I came to consciousness in California. Once again, until recently, I



Faith Domergue starred in CULT OF THE COBRA in 1955.

found out that I was adopted and I am actually of Irish-English decent..brunette Irish. Black Irish as we call it and my English roots go back to Revolutionary War times and my ancestors settled in Virginia. Domergue was my adopted name and I again just recently discovered that I do not have any French or Spanish roots but of course, always thought I did. I was just a child when my foster mother put me into a speech program at the Beverly Vista grammar school. This was a program for children who had speech defects and I lisped very badly. Well, when my speech teacher finally realized that I could recite, she realized that I could act as well and so did my foster mother so I did all kinds of children's theatrical productions. For a while, I was with the Bliss-Hayden Theatre and later went under contract. My mother joined a club in Santa Monica called The Delmar Club and someone there who was an agent said to me that I was a beautiful child and that I had a lovely voice and did I ever consider being an actress. Well, my mother wouldn't hear of it so I was the sent, by myself, to talk to Henry Wilson at the Zeppo Marx Agency and Henry took me over to Warner Brothers to meet a man named, Solly Bianco who was the head talent scout and he liked my appearance and then introduced me to Sophie Rosenstein who was the head of drama. Sophie brought me in to meet with the head of casting and they gave me a test and signed me. I immediately had to go back to high school because I was under 18 years old and went into the little school at Warner Brothers that Miss Horn had. I didn't get to do anything really at this time except meet twice a week and I believe this is when I first met Lance Fuller, who I later starred with in **THIS ISLAND EARTH**. At this time, Howard Hughes came in and bought my contract from Warner Brothers and the Zeppo Marx Agency and stopped all production on my career and made me finish my high school education with a private tutor. Although I never did theatre, I did do a lot of dramatic preparation at this time and afterwards, did **VENDETTA** which made me hate motion pictures.

The recent news and realization of having been adopted came just as dramatic and traumatizing to Faith as did her sour recollections regarding her introduction into motion pictures and her experiences making **VENDETTA**. These were not good times for her and speaking of these experiences while making **VENDETTA** was not easy either, revealing some unfortunate situations and sad memories. Miss Domergue continued on saying...."I don't talk much about Howard Hughes and think it is quite sad that it's the negative side of someone's life that is so interesting to the public and not the fact that he was one of the great contributors to aeronautics in this country since the beginning of the century. All my memories of Howard are good ones. He was a nice man and made great contributions to his country. His life has been so maligned and that's sad to me. Well, Howard wanted me to make a film with me after I graduated from High School. This would be **VENDETTA** and would eventually turn out to be a tortured, horrible experience for me. Howard had formed a company with Pristine Sturges called California Pictures and Preston had an idea to do was was



Faith in a production pose from **WHERE DANGER LIVES (1950)which also starred Robert Mitchum and Claude Rains.**

then called **COLUMBA**. Preston, who was half French and lived in French was also very well versed in French literature and quite brilliant. Prosper Merrimee who wrote **CARMEN** also wrote the original story to **VENDETTA** which was called **COLUMBA**. Preston approached Howard wanting to do **COLUMBA** and told Howard that he wanted to do a film with his girlfriend, Francis Ramsden and Harold Lloyd called **SIN OF HAROLD DIDDLEBOCK** (1947, cut to 79 minutes and reissued in 1950 as **MAD WEDNESDAY**) and said to Howard that if Howard would let him produce and direct **SIN**, Preston would produce **COLUMBA** with me and told Howard, 'I will make a star of her'. Well, this is what one likes to hear of course. Preston took Max Opuls (spelled Ophuls in Europe) as the director on this film originally and worked with Max on the script. It was heavy with dialogue and it was a beautifully done script. I also worked with Max a great deal on the script before shooting started and just before we were all ready to get to work, Howard crashed into the house on Whittier and remained between life and death for weeks to come. He couldn't be reached and production on **SIN OF HAROLD DIDDLEBOCK**

had been finished and we had started out to begin shooting way out in the Valley for VENDETTA and when this occurred with Howard, we all thought he was going to die. There was no doubt in anyone's mind that Howard was not going to make it and now Preston had total control of the whole company. Well, at this point something happened to Preston. He lost his bearing. So much hubris came into his actions...this arrogant pride and he and Francis would go off on horseback for hours and the whole company would have to just sit around. We would get only one shot before the sun went down and call it a day! Now, I had not made a picture before so I'm thinking that this is the way it's done. Then Preston wouldn't allow Max to direct any scenes but would give him director credit. Max would only be allowed to yell, 'action', but that was it! He never allowed him to say 'cut' or instruct any of the actors and Max was suffering terribly over this. This situation kept getting worse and worse and people were wanting to leave and the technicians didn't want to work anymore. Max had

been a Jewish refugee from Germany and would have been killed if he remained there and needed this credit to work in America and here he is getting this awful treatment. He was such a wonderful director and I felt so badly for him and Nigel Bruce was getting short-tempered with it all and he and George Dolenz wanted to leave and this was to be for my benefit and it was going down the drain. Finally, when it was all about to explode one Friday when we were closing up shop. Max came into my dressing room and asked me if I could get a message to Howard to inform him as to what was going on, but I couldn't. We had been out there shooting for 6 weeks and we didn't have one completed scene. I once made 95 takes of one little short scene! I truly lost the 'sacred fire' making this picture which was my first film and so I wrote a letter about all this to Howard's secretary, Toni Guest, and when I came to work Monday morning all of Preston's people were packing up and leaving. The entire company had been dissolved and alas Max was with Preston's company and he was fired to. There remained George Dolenz and myself with Howard's people and the money they had put up for the film. Then they hired a nice gentleman named Stuart Heisler to direct...then we laid off...then we went back and shot some closeups. Then we laid off again and went back two years later and shot some really nice stuff with Mel Ferrer as director and he took credit now and shot 6 weeks of re-takes, and now, by this time, I had married (laughs) and totally lost the enthusiasm of being a star and I never got it



A very scientific Faith Domergue plans an attack on a giant octopus in IT CAME FROM BENEATH THE SEA with Donald Curtis (left) and Kenneth Tobey (right) in 1955.

back. I wanted to bail out totally from the industry because I did all that I could do and left for South America with my husband Hugo."

Wanting nothing to do with Hollywood and its fast-paced lifestyle of let-downs and lunacy, Faith, disenchanted with stardom, left the United States for South America. "Hugo had been under contract to MGM by this time and when he came up from Argentina in the late 40's, that's when we met and we married. Hugo later went under contract to Universal after our daughter was born in 1950. Hugo was the only one in his family born in Argentina but was of Northern Italian decent. ONE WAY STREET (1950 with James Mason and Marta Toren) was the first film Hugo directed when he arrived in America and then SADDLE TRAMP with Joel McCrae and BLOWING WILD with Gary Cooper and MY SIX CONVICTS with Stanley Kramer and numerous others. In 1947 when we were married, Hugo had been under contract for about a year or two at MGM in the Joe Pasternak unit and was very unhappy there. He turned down a picture called THE KISSING BANDIT (1948) with Frank Sinatra and they were so angry with him, they dropped him. He wanted me to go back with him to Argentina and still being very pissed off about VENDETTA, I was doing one of many series of re-takes for VENDETTA when I told Howard's company that I was leaving after 6 weeks of re-takes. They didn't believe me but I had a plane ticket to leave the morning after the night of the 6 weeks were finished not knowing I was pregnant. Not feeling well at all, we arrived in

Buenos Aires and soon after Hugo started work on a film called **HARDLY A CRIMINAL** (**APENAS UN DELINCUENTE**), he wanted me to do a little part in the film. Suddenly I started looking very pregnant and there is a scene where I'm seated at a gambling table and the table came up to my waist so my pregnancy wouldn't show. A famous Argentinian producer had been there and rushed over to my husband and said, 'I want to star that girl in my next film!'. When I stood up he saw my condition and yelled 'No no I won't!' (laughing). I had wonderful times there but just wanted to go away from motion pictures and be left alone with my husband.

The **VENDETTA** experience was still fresh and thought of all that time and money wasted. What you see in **VENDETTA** is bits and pieces of everything with nothing of what Preston shot at all except a couple of long shots. But by the time this was all over, I had no drive left and to be perfectly frank, I lost a child with **VENDETTA**. My first child. I had a miscarriage and this was very heartbreaking. The only other person I've told this to regarding what went on with **VENDETTA** was a professor of motion picture history in Germany who was doing research on Max Opals and wanted to know of that particular part of his life and only I knew it. **VENDETTA** is not a good film but we all were quite good. Unfortunately all of the performances that Max and I worked on were out the window. I do want to mention one scene I did in a film for Hunt Stromberg in 1946 called **YOUNG WIDOW**. Mr. Hughes wanted me to get familiar with the camera and performing this way and this was mainly for the experience. It was one day's work."

Miss Domergue's memories of her next film, **WHERE DANGER LIVES** (1950), somewhat of a noir classic, are equally as vivid and interesting as her involvement with **VENDETTA**. Starring with Robert Mitchum, Claude Rains and Maureen O'Sullivan, **WHERE DANGER LIVES** has Mitchum romantically tangled within Miss Domergue's psychotic web of insanity. Miss Domergue delivers an excellent performance as well as just the right amount of seductive menace needed to compliment John Farrow's direction. Faith kept our long-awaited interview moving at an intriguing pace by saying, "When I returned from South America with my baby, I of course reconsidered and returned to films and went under contract with Howard Hughes and RKO and he gave me **WHERE DANGER LIVES**. This was an interesting film. John Farrow was a very impressive fellow and had a great personality. He was a very attractive man who was beautifully educated and beautifully spoken. He carried a swagger stick



Faith ponders the fate of THE ATOMIC MAN with Gene Nelson and Vic Perry in 1955.

and we became good friends and after we finished the picture, he and Robert sent me a little gold medal and on the back of it there was written, 'from the other men in your life'. I do remember clearly that we did the scene in where I attempt to smother Robert Mitchum in one take. There may have been one cut that was made once it was mounted but it was done in one take and then we did one closeup so that the entire scene which ran about 12 minutes was done in just one take. We were all very proud of ourselves on this film. You couldn't miss your mark or flub and it wasn't easy but it turned out to be a good lesson in histrionics. I feel that I was better in **WHERE DANGER LIVES** than in **VENDETTA**. Robert Mitchum was wonderful. We had a marvelous time making this film. He was my best friend on **WHERE DANGER LIVES**. I had some very difficult scenes to do with Claude Rains and Mr. Rains was indeed, a very formal man. You didn't call him Claude! He always came in very prepared. His lines learned right down to the last apostrophe. We would run through scenes at night on the set with new lines added. We would have a fresh scene written every night and we would rush to our dressing rooms to re-learn the newly added lines because this had been done at night and we were doing the scenes in the morning. Claude Rains found this difficult to adopt to. He was never bad-tempered but was a very structured actor...splendid actor. He brought nuances to the part of the husband which were just incredible. Just prior to the scene where I'm to smother Claude, there was supposed to be violence between us both before and I'm hysterical and the scene involving my hysteria took two days to shoot. It was high hysteria and in this scene I pull an

earing out of my ear and declare that 'He's done it' and it was difficult for me somewhat. I didn't know how to approach it exactly and Robert said to me, after we finished the scene, 'You know, I like you. You don't know what your doing but you're in there doing it with all your heart!' (laughing). Robert threw every scene he could to me. He watched the camera. He watched the shadows. He was fantastic. The fight that came after WHERE DANGER LIVES was not so fantastic. I had a big fight with RKO. I had an enormous publicity campaign afterwards and millions of dollars was spent on this campaign. I had practically every cover there was at this time....15 pages in PAGEANT magazine, 4 pages in LIFE magazine and the cover of LOOK magazine..you name it. Howard Hughes wanted to do a 5 million dollar publicity campaign once he knew VENDETTA and WHERE DANGER LIVES were 'in the can'. Perry Leiber was in charge of this and this was a lot of money at the time (1950). I also did this one year prior to the release of the film and disliked the campaign intensely. It was very consuming. I started to become difficult and gave it a lot of thought. I wanted another child..a brother or sister for my little daughter and thought that this was the time to do it. I was travelling all over the country and presenting myself in a way that I was not. David Selznick, at one point, wanted to sign me and thought he might have been better for me since Selznick had actresses which I thought were more my style. Howard had types like Harlow and Jane Russel and I didn't feel that I could have been fed into that frame of actress. By the end of 1950, I was very difficult. RKO had scheduled an opening for both films at the same time in New York and I'd just come off of a 10 city tour and I was tired, angry, pregnant and 6 weeks late! Well, I told them that I wouldn't go and then Howard phoned me and told me that there was a lot of money tied up in the campaign and then I told him that I was going to have a baby and he replied, 'OK, goodbye Faith' and that was the last time I ever heard his voice.

Both films came out and were not successful. I had my baby and he loaned me out once to do, DUEL AT SILVER CREEK (1952) and then I asked to be let out of my contract and they did and I still had five years to go. My husband was going to Rome to do a film with Mike Frankovich and we then left for Europe. When I came back from Europe, I signed my 2 picture per year contract with Universal and I was free to do independents."

Faith's excursion into science fiction has resulted in a vast following of devoted admirers...adoring sci-fi and fantasy film fans of THIS ISLAND EARTH (1955), CULT OF THE COBRA (1955), IT CAME FROM BENEATH THE SEA (1955), THE ATOMIC MAN (1956) and VOYAGE TO A PREHISTORIC PLANET (1965) have immortalized Miss Domergue forever within this popular film genre, the latter two films being perhaps Miss Domergue's least popular and the first three remaining her most cherished to genre enthusiasts all over the world. Although, THIS ISLAND EARTH and IT CAME FROM BENEATH THE SEA have earned themselves much praise and have since been deemed classics of fantasy cinema, Miss Domergue would rather, if the choice was hers at the time,



(Inset) Donna Parla with Faith Domergue in November of 1996.

not done them. Harboring no regrets or bad words for any of her science fiction films, she feels as though the genre was not for her benefit or to her liking. Continuing on, Miss Domergue reminisced further about her 4 science fiction films starting with THIS ISLAND EARTH...

"THIS ISLAND EARTH seems to have attained more popularity than anything else I've done and this, like with IT CAME FROM BENEATH THE SEA were certainly not films for an actress. They're films for the technicians and its all of the special effects and tricks of photography that take center stage and the actors second place to them and the sets. It's a beautifully done film and was amazing for the time it was made. At the time it was made (1954), it had been done on the biggest set in the world, the old PHANTOM OF THE OPERA (1943) set. They built the whole surface of Metaluna on the PHANTOM set. They didn't shoot it in matte or with tricks. They shot it right on this huge set. It was extraordinary and quite dangerous at times because I remember all of the lightning, explosions and fire that you saw were of course, under control, but were actually happening right there on this enormous set. THIS ISLAND EARTH was part of my 2 picture

a year deal with Universal and I wasn't too pleased about it. I had left RKO in a rather abrupt way and Robert Goldstein, a good friend of mine and twin brother of producer Leonard Goldstein, were both at Universal and Robert often tried to get me on loan from RKO for other films but they wouldn't let me go and the first picture I did at Universal for the 2 picture deal was THE GREAT SIOUX UPRISING (1953) with Jeff Chandler and I didn't like doing this film. The second one of the two was THIS ISLAND EARTH and my agent came to me and told me that if I did the 2 a year, there was one other film they would give me and then I could get out of my contract with them if I wanted to and vice versa. So I asked 'What is it called?' and they replied, 'This Island Earth'. I was surprised and told them that this was not what I had in mind! Well, I signed and did the picture. My agent told me that it had a lot of money behind it and an interesting director (Joseph Newman) who was very bright and keen on the script and I wouldn't be sorry and that I had no choice anyway! (laughs). Then we started work...and I shot every single day that the film was shooting. I was on the set every day with the exception of one short portion at the beginning and I was never so weary in all my life. We worked 6 days a week. I'd go in at 6am in the morning and get out at 6 at night so they wouldn't go overtime with me but they did once in a while. When we shot the exterior scenes on the back lot in the lake and other shots, I'd work 13 or 14 hours. The coldest lake in the world as far as I'm concerned because we shot when the Sun went down and knowing that I had to get into the water I spent a lot of time trying to keep the technicians from spitting into the lake! (laughing). No mishaps or accidents thankfully and no, I never sprained my foot as its been rumored. I was very agile. THIS ISLAND EARTH took about two months to film I believe and I missed the first 15 days or so but it wasn't the length so much. It was the way it was scheduled.

The amazing thing about the popularity of this film is that in the 30 years I lived in Europe, I paid no attention to being an actress but every place in Europe where there was a science fiction festival, my film was almost at the top of the roster. Its been dubbed into many languages. Getting back to my making the picture, Joseph Newman (director) was excellent. Very tough and demanding. He knew what he wanted and he articulated it well and I had no problems with him. He did however, have some difficulty with Jeff Morrow because Jeff's part was pivotal to the idea of the story and Jeff had his own ideas about how to play his character (Exeter) and Joe had his own and they clashed a number of times. I thought Jeff was splendid. Jeff was a good actor and took his work seriously. Joe knew what he wanted and that it was right and wouldn't warrant having any discussions about it being done differently. This I feel is why the picture is most unusual and was so successful partly due to the effects but also due to Newman's handling of it. Jeff and Joe clashed a number of times and one time I remember them clashing during the scenes when we were going to one part of Metaluna to another in the tram vehicle. Jeff wanted to make it clear at this point that he was not going to kill us and wanted to save us and wanted to be much more tender and caring about our safety but Joseph wanted this shown when we met the 'monitor' and they really clashed...but they got over it. Jeff wanted to introduce more human emotion into Exeter and really



lost his temper at times over it. My character was a very simple black and white-in color character and I had the romantic interest and tried giving her as much color as possible. I had my own little feud with the production manager one day because I thought he was pressing us a bit hard. On the day that we shot the scenes with Rex Reason and I in the lake, we finished these shots around 5:30 in the evening and it was starting to get dark, windy and cold. I was covered in mud from the water and when I went under the water, I came up with mud and silt all over me..just filthy. We did our work for the day and we just wanted to go home. The production manager thought we had more time to shoot and instructed us to go back to the makeup department and get cleaned up and have fresh makeup applied. I thought to myself that I was just not going to do this! I was so tired and thought about calling my agent but agreed and went into makeup and the wardrobe girl had to literally peel my clothes off of me, put me into the shower stark naked and started scrubbing me down with these huge sponges. After I was dressed, Bud Westmore put the finishing touches on me and at this point I was so tired I could barely stand up and in walks the production manager and calls a break! I thought I'd hit him but didn't of course. He was making time with the front office and I thought that was pretty greedy on his part. I was pissed off for a least a week. Now, Reggie (Regis Parton), who played the mutant monster was an adorable guy. I would often bring my

husband and children to the set and Reggie would pick my children up in his arms and walk around with them in his monster costume and my children were quite young at this time and when we all went to see the film in Rome, my children just could not connect the monster with the man who was playing with them on the set. They got hysterical when they saw their mother being attacked by the mutant. This sequence is standout in my memory and this was when the mutant chases me around the platform of the spaceship. Doing this scene with Reggie was much more violent than what appeared in the final version of it. It was cut down and it was originally planned to be more of a violent struggle. I was thrown around that set and I was black and blue from head to toe. My body looked like someone had gone over me with a rubber hose. By the time, we were



Faith, Rex Reason and Jeff Morrow observe Earth as they approach Metaluna in this scene from THIS ISLAND EARTH.

well into the film and I was excited about it all and the adrenaline was flowing with Reggie and I and he was a big guy to begin with and in the costume, he became larger and I was and I was given some nasty bruises when it was all over. It is trimmed down and was even more exciting the way we originally shot it but they wanted to get on with the rest of the spaceship sequences and not dwell so much on the violence and struggle between the monster and I. The costume was superb and I remember it to be green and the exposed brain area was green and red. Regarding the costumes we wore when we were preparing to land on Metaluna, these outfits were skin tight. I had problems getting into mine and wearing panties under them would not work because they would show and was the case with anything I attempted to wear under it. So I told the girl who was dressing me that I had an idea and simply removed all of my clothes and put this skin tight silver costume back on over my bare skin. I jokingly told her that if she caught me in the zipper, I was going to replace her! (laughing). So she zipped me up and not a line showed on film as you can see and I went stark nude into my suit and it then became difficult and awkward to sit down. At this point, I asked them to build special leaning slant boards to rest on for the scenes which had Rex, Jeff and I seated in our chairs aboard the spacecraft and later asked them to put armrests on mine and so they added armrests onto all of them. It was quite painful to sit down while dressed in this costume because the zippers would jab into my flesh so in order for me to sit down after our scenes were done, I'd have to strip down and wrap a blanket around me so my hairdresser could do my hair and get me ready for another scene. I did not attend the

premiere for THIS ISLAND EARTH because right after I finished work on it, I'd left for Europe with my first husband (Hugo Fregonese) and went to live in Rome and London for 2 1/2 years and then off to Paris and afterwards divorced and returned to America with my children and began to work again. I had a base here in the United States but hadn't gone back to Europe until 1972 returning every so often to make films there but then I left for Europe with my second husband of 30 years (the late Paola Cossa) who I married in 1966 and never worked again from that point on."

As though Faith's problems and foul memories of making VENDETTA weren't enough, painfully surfacing through the years, by the time plans for CULT OF THE COBRA got underway, her marriage to Hugo Fregonese was coming to an end

Faith further revealed, "CULT OF THE COBRA was not a fond memory for me. My marriage to Hugo was breaking up and he was in Europe and I was here and I told my agent that I had to keep busy (Ed Henry at MCA) and I had just completed a film called SANTA FE PASSAGE (1955) with a wonderful director named William Witney..the best director I've ever worked with. We were on location in Utah and we returned to Los Angeles to shoot some interior scenes at Republic when my agent approached me and told me that they had been unhappy with the lead for a film called CULT OF THE COBRA. Her name was Mari Blanchard (SHE DEVIL, DESTROY, SON OF SINBAD) and she had begun shooting CULT OF THE COBRA when I replaced her and while I was still working on SANTA FE PASSAGE. Since Universal and Republic were close to one

another, I did my preparation for CULT on my lunch hour going back and forth for about two weeks and one day got confused and was supposed to show up at Universal for CULT OF THE COBRA but wound up at the Republic gate! (laughing). Talk about keeping busy! At this point it seemed as though I was trying to be the richest woman in the graveyard. During the middle of filming CULT OF THE COBRA, my husband returned from Europe and we divorced. This became quite disturbing for me and by the end of shooting, I wasn't sleeping very well. Joanne, my hairdresser, God love her, was doing her best to pull me together and having this happen right in the middle of production was awful. They couldn't do many closeups because I looked so weary from it all. My marriage had gone to hell on CULT OF THE COBRA and I did IT CAME FROM BENEATH THE SEA just before SANTA FE PASSAGE and then CULT OF THE COBRA in series to keep busy and kept going from show to show to keep from being idle. I don't think I had one week off during the whole year of 1955. We went to San Francisco for IT CAME FROM BENEATH THE SEA and they wouldn't let us shoot on the Golden Gate Bridge because the giant octopus in the film partially destroys a model of the bridge and city officials became insulted about it so we went and shot on some minor bridge. Ken Tobey was very nice to work with and so was Donald Curtis who was a preacher at that time of Religious Science. I was also interested in Religious Science and was the first one to speak to Donald about it. IT CAME FROM BENEATH THE SEA was a good little film. I enjoyed making this film because I really liked doing all of those scenes in the briefing rooms and all that wonderful dialogue I had that sounded so scientific. I got a chance to travel in a submarine for the first and last time in my life...it was terrifying. The director (Robert Gordon) was very nice. Somewhat old-fashioned and older and the producer was an interesting sort of guy (Charles Schnee) and he went on to do some films in England. I had a beautiful yellow chiffon dress to wear in this film which had been photographed for LIFE magazine and the producer wanted me to wear a necklace and I thought the look of the dress which was strapless and my hair didn't call for a necklace and the director was on my side in all this (smiling)...sort of a fan and told the producer that I should look free and flowing and I got my way. I never got to meet the fellow who did the special effects (Ray Harryhausen) for the film but thought they were wonderful for the time but primitive by today's standards. I don't think they were anything to compare with THIS ISLAND EARTH however. For ATOMIC MAN (1956, aka TIMESLIP) I went to England and thought this was a very good film that had a very good director (Ken Hughes). It was slow and this pace is also how you do things in England..very slow and it was freezing cold at the time we made it but it was done fairly quick with not much to mention about it. Gosh, you know if I had any idea at that time that these kinds of films would be so popular and so remembered I would have tried to go on and make bigger and better ones so there would have been more things to like. Doing these types of films were never a black spot on my career. They simply became work and oddly enough, not in Europe but here in America I'm still remembered. This period in my life and later on into the 1960's became an active time because I was also doing a lot of television work being a single mother and with children to



Faith Domergue as the seductively beautiful Cobra woman of CULT OF THE COBRA.

support. There were a number of other films I enjoyed making and some of them were Westerns like SANTA FE PASSAGE, DUEL AT SILVER CREEK and ESCORT WEST (1959). DUEL AT SILVER CREEK was a fun film. The man who produced it was Leonard Goldstein and Leonard had been producing a lot of the films my husband was directing and I thought I had the most beautiful clothes since GONE WITH THE WIND in this film. I had exquisite 1880's style clothes. The director, Don Siegel, was a great director and a man with a lot of patience. One day, I was wearing a beautiful gown for a scene we were shooting. My name was Opal in the film and was also wearing huge opal earrings which went practically down to my shoulders. We did the long shots in the morning and I went to lunch, removed my earrings, came back later and started shooting my closeups and after 2 hours of shooting, realized that I didn't have my earrings on. It won't match the morning shots we did. The continuity would be all wrong. Well, this was not my problem really. It was the responsibility of the script girl and wardrobe and most directors would have made an awful time for those girls but Siegel was quite reserved about it and asked me to get the earrings back on so we could move ahead to



correct it. We shot the GREAT SIOUX UPRISING in Pendleton, Oregon and my fondest memory of this film is that they used fisherman from the Umatilla Indian tribe. They never rode horses. They fished and here they had them playing Sioux Indians who were the greatest horsemen of all! We would have a run-through for the camera, we had more Indians hurt because they were flying off the horses and were scattered around the field. They were excited about doing it and wanted to work but did have their problems riding horseback. In ESCORT WEST (1959) I played opposite Victor Mature and Elaine Stewart and by this time when ESCORT WEST was made (1958), I decided to stay in America because it was much easier for me alone to work in America than in Europe. There were some funny things which occurred on this film. I am a good horsewomen. No stranger to riding horses and I did all of my own riding whenever I could to the dyer fear of the insurance company and production people. They knew I could ride quite well so they let me get away with murder at times and I knew this film was a Western and I don't think Elaine rode but I thought Victor Mature would have been a great rider. Victor was terrified of horses! (laughing). He couldn't ride. I laughed about it and thought he and I wouldn't get off to a good start but he laughed about it as well and had a good sense of humor. He would get up on the horse but not before two people held him on both

sides. I'd been riding horses since I was six or seven years old. My father would take me riding way out in the Valley (San Fernando Valley) and he had me jumping little jumps single-saddle and on VENDETTA I learned side-saddle and between movies and a lot of television, I did around 101 Westerns. I've has some dreadful experiences and in DUEL AT SILVER CREEK, I did a lot of riding in this one and we were shooting out at Vasquez Rocks (outside of Los Angeles) and had a posse following us and my horse slipped at full gallop and if I had fallen off the horse with a posse roaring behind me, I'd have been killed. When the insurance company finally found out that I was riding, they took me off the horse. About 1 year later I was up for the lead in, THE EGYPTIAN (1954) opposite Edmund Purdom and of course, Jean Simmons did it. But there was a moment when Jean was not going to do it. Ed Henry, my agent, took me out to see the director (Michael Curtiz) and said that he wanted me for the part and I would be better suited for it then Jean Simmons because I was darker. I thought I had the part but never got it and I was heartbroken. I loved the character. I loved the costumes and I loved the idea of it but it was not meant to be. My memories of making SANTA FE PASSAGE are just great. It was a lovely experience and a very good Western and among the best films I made. We were filming out in Mormon country in St. George, Utah with Rod

Cameron and John Payne and it was about a group of men trying to run horses through a passage to Santa Fe to make money and I remember that the actor who played the Apache Indian chief was a brilliant actor who played him wonderfully and was of Greek decent. He had a very hairy chest and since most Indian's don't have hairy chests, he wasn't about to part with his hair so they made him a beaded vest which would fit the period and that he wore in the film to cover it up. Right around the same time I made THE ATOMIC MAN in 1956, I also did a film in England called, SPIN A DARK WEB where I played the queen of a group of racketeers with Lee Paterson. It was sort of a film noir and we shot it at a studio outside of London at Walton on Thames and I used to take my children out to the banks of the river Thames and picnic. Richard Green was working at the same studio at that time filming ROBIN HOOD. In 1967, we went to Nashville, Tennessee to shoot. TRACK OF THUNDER. It was about stock car racing and my only memory of it was that we shot it near a beautiful tobacco farm. VOYAGE TO A PREHISTORIC PLANE (1966) was a Russian film that the company had purchased and they put in footage from the Russian film and combined that with our footage which we shot in Los Angeles. I did this one with Basil Rathbone and there's not really too much to tell about it because it was one of those fly-by pictures which we just wanted to get behind us."

As the curtain descends on our informative interview with Miss Domergue, her final conversation offered additional anecdotes about making some of her later, lesser known films including recollections of making her favorite film...an Italian production called L'ARMORE BREVE (The Short Love) in 1968 which also starred Joan Collins. Miss Domergue ends by saying...

"The first film I made in Italy was, L'ARMORE BREVE (1968) which was called, STATE OF SIEGE in Italy and this was a hell of a film and turned out to be my favorite film experience. This beautiful film was released in America under the disgracefully embarrassing title of TOO HOT TO TROT! We filmed it in Trieste and my scenes were done in the Cinecittà studios and in a place called, Gorizia in the house where Ernest Hemingway wrote A FAREWELL TO ARMS. This was a very interesting script and told a beautifully sensitive story. I did this film with Joan Collins and I played a Trieste socialite...a beautiful and desirable woman of good family and Joan Collins plays my best friend. My son in the film was played by Mateo Carré and he is a boy of 18 who realizes that he is in love with his mother. The film is built around the social collapse of Trieste and had a communist director and we shot it in half



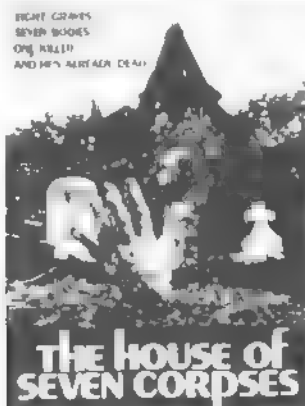
Italian and half English. Joan and I had some semi-nude scenes in the film and we agonized over just how we were going to do them. We lived in Trieste for two months while doing the film and aside from the film being very 'in' for the time and quite odd, it was not successful which broke my heart because I had such high hopes for it. I thought Joan was sensational in her role. Trieste is a great city. It was one of the centers of the world which had enormous money and great palaces. We shot in one of the aristocratic palaces which added to the beauty of the film. The opening scene has the mother rising out of her bath as the young boy watches and she goes over to a cloudy mirror to brush her hair. He goes around to another entrance and confronts her as she covers herself and they both sit on the bed and talk and then there is the fade out which sets the tone. The boy later meets the mother's best friend and becomes attracted to her and now the mother, being quite decadent, becomes jealous of the boy. Her friend (Joan Collins) falls in love with the boy and has a passionate affair with him showing some mild scenes of intimacy...not doing anything of course but expressing intimacy until the boy, at the end of the film, reviews his whole life and decides to leave. STATE OF SIEGE is actually the story of the boy who is in a state of siege over this relationship. He is a lovely boy with a brilliant and bright future but realizes that he could never remain in that kind of decadent suffocating atmosphere and so he leaves it all behind and starts a new life elsewhere. It was also known as THE SHORT LOVE and was a little known film and I had scenes with Joan and she helped me a great deal. She was much more experienced than I and very generous. There is a scene with Joan in where I am speaking with her about the affair of my son, knowing that he is involved with someone else but not knowing it is Joan. We are dressed very beautifully and I am showing her a section of my

mansion and at the same time, talking about my son Mateo's affair and having been a shallow woman and very proud of my wealth and having to show my jealousy of his secret affair was quite difficult for me to convey all at the same time. I did not want to play her pleasantly but yet let her be seen as very structured and beautiful and desirable but yet unpleasant and Joan helped me create that. This film starred another wonderful actor named Frank Wolfe who later tragically committed suicide. Frank had appeared in a film that an actor which my husband Paola was handling at that time called **THE STORY OF GIULIANO**. Frank played magnificently in the film and one day decided to slit his throat from ear to ear instead of shaving. I would love to see **L'ARMORE BREVE** again as I haven't seen it since I finished making the film and would imagine it being difficult to find. **THE GAMBLERS** (1970) I did in Yugoslavia and that was a fun experience. On **THE MAN WITH ICY EYES** (1971), we went out to Albuquerque, New Mexico and we worked out in the desert. Barbara Bouchet was in this film and she had a scene on the desert and it was a cold December day and the wind was blowing lightly and she was dressed in a summer top and shorts. The birds were literally dropping from the cold and we thought she would die from these conditions. For **UNA SULL'ALTRA** (One On Top Of The Other, Italian 1971), we went to San Francisco with Elsa Martinelli and John Ireland and we shot in San Quentin prison...in the death chamber. I don't know how the Italian film company got in there to shoot but we did and out of curiosity I sat in the gas chamber seat. The chair was apple green as with the rest of the room and afterwards John and I had to do a scene in the teaching mortuary! When John realized that there were dead bodies in the room with us, he left! I had the pleasure of working with John Carradine in **LEGACY OF BLOOD** (1971) and **HOUSE OF SEVEN CORPSES** (1974). At this time, John Carradine was very arthritic and handicapped and looked almost skeletal and we wondered how he would do the scene in where he opens the film in a monologue while he was coming down a touring staircase. But he was such a trouper and did it with grace and style. There was another scene in where John Carradine had a bookcase fall over onto him and we thought he would really get hurt but he did splendidly. Going back to one of the most memorable dates in my life was when I was filming an episode of **BONANZA** on



the day president Kennedy was assassinated. The episode is called, 'The Lonely House' and it was a shoot all involved will never forget having gotten the awful news that day. We laid off for 3 days but no one could really function well after this when we resumed filming."

When asked what she would have done differently with her career if she had the chance once again to start anew, Miss Domergue replied candidly, "I would not have gone back with RKO when I returned from South America and would have instead gone to New York to do theatre. Although I'd done a number of live television performances, I did not do any theatre. As far as me being remembered fondly within the science fiction genre of fans, I'd have to say that it's fine with me. I'll just have to take it as it comes and since my whole career got off to a peculiar, difficult start with **VENDETTA** and having lost my first unborn child while making that picture, I really soured on wanting to become a really good actress. The inner drive was gone. I married a beautiful man in 1966 (Paola Cossa) and had 30 wonderful and cherished years with him and miss him dearly. The thought of making appearances at shows and film conventions does not interest me at this point in time but I do appreciate the interest so many seem to have in my career."

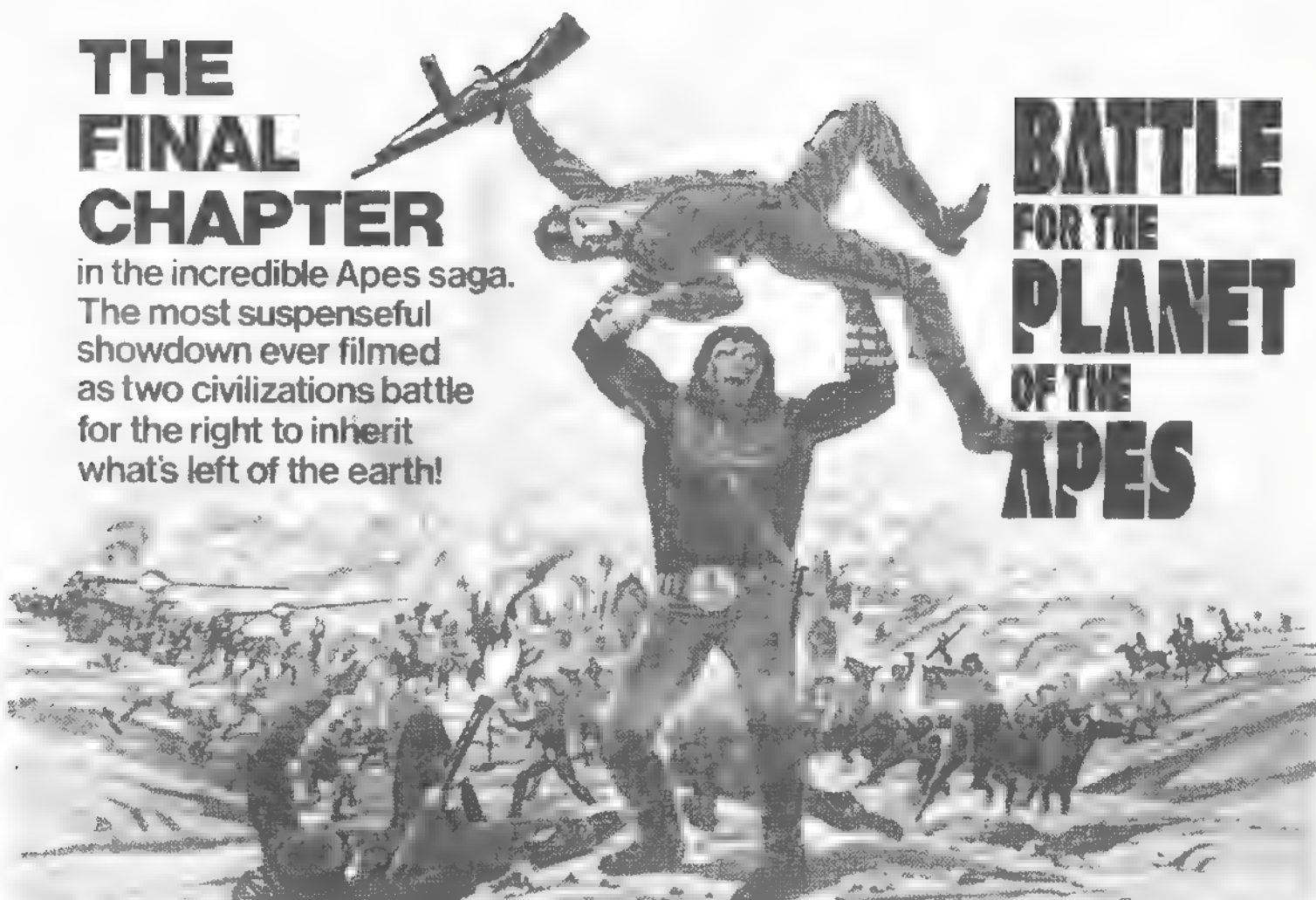


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THE FINAL CHAPTER

in the incredible Apes saga.
The most suspenseful
showdown ever filmed
as two civilizations battle
for the right to inherit
what's left of the earth!

BATTLE FOR THE PLANET OF THE APES



20th CENTURY FOX PRESENTS AN ARTHUR P. JACOBS PRODUCTION "BATTLE FOR THE PLANET OF THE APES"
TARREN DAVALL CLAUDE AKINS NATALIE TRONDI SEVERN DAVEN NEWAYRE TAL WILLIAMS A JAMES CAGNEY STORY BY THE LAWGIVER
JACOBSON PRODUCED BY ARTHUR P. JACOBS ASSOCIATE PRODUCERS FRANK ARFA AND JOHN A. ANDERSON WILLIAM BRINTON &
BRINTON STORY BY PAUL DEHN BASED UPON MATERIAL CREATED BY THE LATE DR. ROBERT M. MAYER AND THE LATE DR. JAMES
PANAVISION® COLOR BY DE LUXE®

G GENERAL AUDIENCES
All Ages Admitted

Theatre



MONKEY MEMORIES

Here is the Final Chapter in my PLANET OF THE APES MONSTER MEMORIES.

by KJ Morrissey

2OTH CENTURY FOX knew the success of the PLANET OF THE APES films could not last forever. The way that producer Arthur P. Jacobs set up the series, the main story had already been told. Each film made less than the one before it. FOX had drastically cut the budgets after BENEATH, and that helped the studio make decent profits for the last two films, but costs were going up. If the series were to continue much longer, eventually there would be no profits. FOX told Jacobs that they would finance one more film, but it would be the last one. Jacobs was not thrilled with this arrangement, nor was he happy with the extremely low budget the studio imposed on the production.

Jacobs decided to place the final film in the year 2018. This was 27 years after CONQUEST. The war between ape and man was over. Some humans remained in the radioactive ruins of Los Angeles. The apes, and some humans, formed their own community, in a quiet valley not far away. Many of the scenes were filmed at the FOX ranch to cut down on costs. Another cost cutting effort was with the make-up. These were rush jobs, and showed on the screen. Joe Dibella, as make-up supervisor, was unfamiliar with sculpting the Apes appliances. These rush jobs might not have looked too bad, but casting also caused problems.

In the first film, Jacobs hired actors who would look realistic hidden behind the Ape make-up. By the time the 5th film rolled, actors were hired for name value, not for appearances. Paul Williams, a short pudgy singer/songwriter, was hired for his first acting job on this film. His face was too short and wide to look good buried under his orangutan muzzle and low brow. Claude Akins also was hired for the film, and he too, had a wide

face. The gorilla make-up he wore looked even worse, the greasepaint used was not powered, giving him a greasy, shiny, unnatural look. The perfect hairlines were back, and the orangutans were given huge mops of hair on top of their heads. Comparing photos of the apes from the first and last film shows just how inferior BATTLE's makeup's were.

Aggravating the situation even more was a cheaper foam latex used in creating the makeup appliances. This foam was stiffer than the past material used. The result was an appliance that wasn't as flexible. These appliances even muffled the actors voices, making them almost unintelligible. Paul Dehn, who had written the scripts for BENEATH, ESCAPE, and CONQUEST, only wrote the story for this film. The script by John Williams Corrington and Joyce Hopper Corrington, was pretty good, but not great. It had a "made for TV" feel to it. Leonard Rosenman returned for another lackluster musical score. This one was better than his previous score for BENEATH, but that's not saying much. Director J Lee Thompson, who directed the first APES film, did not show much enthusiasm for this one.

The 1973 film opens in the year 2670. The Lawgiver (John Huston) stands before a crowd of children, both apes and humans. He tells them the story of how Zira and Cornelius traveled backwards in time to the year 1973, and how they were brutally killed by man. Their son survived, and grew up to lead a revolt against the human race. A revolt caused by man's brutal treatment of their ape slaves. The Lawgiver tells the children that Caesar's story did not end there. That there was one more battle for him to fight before man and ape could live together in peace and harmony.

The scene changes to 6 centuries earlier. General Aldo (Claude Akins), leader of the gorilla military, rides his horse into camp. He sees two humans trying to put a wheel on a wagon. He pushes one of the men aside, and lifts the wagon with his great strength. He then heads off into their city. Orchards surround them, the inhabitants, both ape and man, live in tree houses. Aldo rushes to the school house. The human teacher sits before a class of young chimpanzees, and adult gorillas. The teacher scolds Aldo for being late, then continues with his writing class. The gorillas, especially Aldo, have great difficulty learning.

The teacher tells the group the best papers will be hung from hooks for all to see. Aldo, who hates all humans, tells his comrades "I can think of better things to hang from those hooks". Cornelius (Bobby Porter), the 10 year old son of Caesar, their leader, shows the teacher his writing. The teacher hangs his paper on one of the hooks, then asks to see Aldo's. He begins to chastise Aldo for his poor writing. Aldo angrily tears up Cornelius' paper. The teacher unthinkingly yells "No Aldo! No!". The gorillas are shocked by his words. Humans have been forbidden to say "no" to an ape. They tear up the school room, then chase the teacher through the village. When they catch the teacher, Aldo is about to strike him. He is stopped by Caesar (Roddy McDowall).

Caesar orders Aldo and his gorillas to fix the school room they destroyed. Aldo and his troops storm off. MacDonald (Austin Stoker), the brother of the man Caesar knew in CONQUEST, warns Caesar to watch out for Aldo. Caesar rebuffs this. He reminds MacDonald that ape does not kill ape. Caesar sees that



Battle For Apes

20

Roddy McDowall as Caesar and Paul Williams as Virgil fight off an attack by mutant survivors of an atomic war in "THE BATTLE FOR THE PLANET OF THE APES" premiering at the Theatre. The Arthur P. Jacobs production for 20th Century-Fox co-stars Natche Frandy, Claude Akins, Lew Ayres and John Huston. J. Lee Thompson directed.

something is troubling MacDonald. In Caesar's society, apes rule over the humans. Caesar's eventual goal is to have humans and apes live and govern together. Due to distrust from both sides about the other, he has decided that for the time being, humans should be subservient to apes.

Caesar believes that with apes in control, the world will be a peaceful place forever. MacDonald knows better. He was in charge of the archives in the now ruined city. He had access to the President's commission records on Zira and Cornelius. Caesar is saddened that he never knew his parents. MacDonald tells him that the records on them may still survive. Caesar, MacDonald and Virgil (Paul Williams), an orangutan friend of Caesar's, decide to visit the city, to see what the records may tell them, and what the future holds for them. They go to Mandemus (Lew Ayres), who is the keeper of their arsenal. There they get weapons to protect themselves against any inhabitants of the city. They also get a geiger counter, to detect lingering radiation.

After a three day trek across the desert, the group finds the city. The radioactive rubble of twisted metal and concrete is in direct contrast to Ape City. The three cautiously enter and walk through the empty corridors of the underground city. Virgil's geiger counter clicks off, warning them that if they do not hurry, they may become permanent residents. MacDonald leads the way. In another section of the city, human survivors, with radiation scarred faces, slowly work in their assigned tasks. None of them show any enthusiasm. Kolp (Severn Darden), once Chief of Security, has now assumed the task of being the Governor.

Alma (France Nuyen), the Governor's assistant, sees a silent alarm signal. They call Mendez (Paul Stevens), who quickly scans through their security monitors. On screen before them

are the three visitors from Ape City. Kolp recognizes Caesar and MacDonald immediately. He is puzzled as to why they have come to their city. The three reach the archives, and MacDonald sets the video tape onto a player. Caesar watches a video monitor, and sees images of his parents before him. He hears their tale of coming from Earth's future. A future in which the Earth is destroyed. Virgil tells Caesar that there is possibly a way to avoid the destruction of the Earth.

Theoretically, it is possible to change future events by changing the events of today. Back in the control room, Kolp orders his troops to capture the trio for interrogation. Mendez warns Kolp that he may be breaking years of peace. "Yes, it has been boring" Kolp replies. As Caesar, Virgil and MacDonald begin to leave the city, they are met by Kolp's troops. Trying to avoid an incident, the group evades capture, and barely escape the ruined city with their lives. Kolp sends a scout out to follow them so they can find their city. He believes the apes are planning to attack them, so he plans on attacking Ape City first.

When the trio arrives back in their city, Caesar calls an emergency council meeting. These meetings are normally for apes only, but Caesar asks MacDonald to come also. Caesar tells the group of his trip to the ruined city. He tells them that the mutants may one day attack them, and that they should always be on their guard. Aldo and his gorillas feel that they can withstand any fight, and do not like humans at their meeting. Aldo refuses to hold court with humans, and he and his gorillas storm off. Unbeknownst to them, the scouts are watching from a distance. Later that night, Cornelius sees that his pet squirrel has escaped from his cage. He climbs out his window, and jumps from tree to tree in order to catch him.

On the last tree, Cornelius sees a band of gorillas sitting around a campfire. Aldo is leading the gorillas in a chant - "We want guns! Guns are power!", they say, over and over. Aldo continues, "First we will kill the humans, then we will kill Caesar!". With that, the other gorillas remain silent. One of them looks up, and spots Caesar's son. Aldo, fearing that Cornelius will tell his father of their plans, climbs the tree. Cornelius scurries to the end of the tree branch. Aldo begins hacking at the branch, until it breaks. Cornelius falls to the ground, seriously injured. The gorillas quickly douse the fire, and run off into the woods.

Lisa, searching for her son, finds him lying on the ground. The next day, Virgil and MacDonald look over the sight of the "accident". They see that the branch did not break, but was cut. In the ruined city, the scouts return and tell the Governor of the orchards and livestock that the apes have. Kolp immediately prepares his troops for invasion. He tells Alma that if they are unsuccessful, he will signal her. With that, Kolp leads his strongest men out of the city. They wear protective goggles since they are not used to the bright sunlight. The army drives off to Ape City in whatever vehicles they can find, old jeeps, school buses, and the like.

In Ape City, Caesar holds vigil over his dying son. Since Caesar is now occupied, Aldo takes control. He orders that all the humans be locked up into the coral. He and his gorillas storm Mandemus' armory, and take all the weapons they can carry. When Virgil tells Caesar of Aldo's actions, the ape tells



Battle For Apes

20

Claude Akins as Aldo leads an ape insurrection in "THE BATTLE FOR THE PLANET OF THE APES" premiering at the Theatre. The Arthur P. Jacobs production for 20th Century-Fox stars Roddy McDowall, Natalie Trundy, Paul Williams and John Huston. J. Lee Thompson directed.

him that he can't leave his son. Cornelius calls out to his father, "They wanted to hurt you", he tells Caesar. He then asks "Will I be deformed?" Caesar trying to reassure his son tells him "One day you should be as tall as a king". Cornelius closes his eyes, and dies. "Who would want to hurt me?" Caesar asks. Virgil tells him that the branch his son was on did not break, but was cut.

Before Virgil can continue, the mutants attack their city. Firebombs explode around them. The apes build a barricade against the onslaught, but the mutants are heavily armed. Aldo and his troops ride their horses out of the town. Caesar leads the remaining apes in defending their city. The vehicles the mutants are driving smash through the barricade. When the smoke clears, they see the apes bodies strewn throughout the ground. Kolp walks among their bodies, victoriously. One of the apes moans, and Kolp approaches him. "Caesar!" Kolp exclaims. He points his gun at him as Caesar backs away.

Kolp taunts the ape, telling him that man will reclaim the planet, and apes will once again be their slaves. Lisa sees Kolp from her window. As Kolp aims his weapon directly at Caesar, Lisa shouts "No Kolp, no!" This distracts the mutants long enough for another ape to throw a fire bomb at one of their cars. It bursts into flames. Caesar shouts "Now, fight like apes!" to his people. All of the "dead" bodies jump up with their weapons drawn. They shoot at the mutants, who quickly flee the battle. Kolp is among the first to run. He jumps into the battered school bus and drives away. As the apes run after them, Caesar calls them back. The battle is over, and he wants the killing, and the hatred to stop.

Kolp and his men do not get very far. Once they clear Ape City, Aldo and his troops ride towards the humans. They

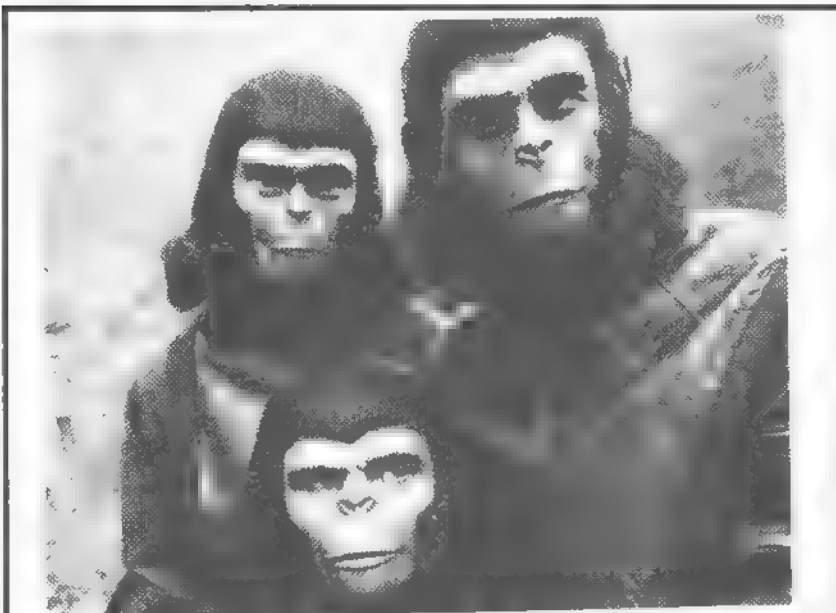
surround the vehicles like an Indian war party. They then begin firing their guns, killing every human including Kolp. Back at the city, Caesar looks over the damage inflicted on them. Many of their homes are still in flames. He and Virgil walk to the corral to free the humans. Aldo and his gorillas ride into town and confront Caesar. Aldo tells him that he is taking charge of the city. He orders his gorillas to shoot all the humans. Caesar countermands the order. Aldo warns him that if he doesn't get out of the way, he will kill Caesar too. Virgil tells Aldo "Ape does not kill ape. Let alone an ape child". The gorillas slowly back away. Caesar looks confused by Virgil's statement.

"Aldo has killed an ape child", Virgil continues, "The branch did not break, it was cut, by a sword". The gorilla's begin chanting "Ape has killed ape!" over and over. Caesar slowly walks toward Aldo, who backs away from his enemy. Aldo climbs a large tree to escape Caesar's wrath, but the chimp climbs up after him. When Aldo can go no further on one of the branches, he swings his sword at Caesar, who moves out of the way. Aldo loses his balance, and falls to his death below. Caesar regains his composure, and orders all the humans to be released from the corral.

As MacDonald leads the humans from their captivity, Caesar is surprised that they show no appreciation. MacDonald tells Caesar that they are free, but not equal in status to the apes. Caesar tells him that it is difficult to trust man because of their killing nature. Virgil reminds Caesar that Aldo was not human. Caesar nods in agreement. From that day forward, man and ape will live together in harmony. The weapons are returned to Mandemus, who would prefer that they be blown up. Virgil warns him that danger never ends. Caesar hopes that his actions will change the course of history and avoid the destruction of the Earth. The scene shifts forward 600 years to the Lawgiver continuing his speech. One of the young children asks him "Who knows the future?" the Lawgiver contemplates this, then looks at a stone statue of Caesar and replies "Perhaps only the dead". As the credits roll, a tear falls from Caesar's stone eye.

So ends the PLANET OF THE APES film saga. FOX had announced it was making another sequel, this one called COLONIZATION OF THE PLANET OF THE APES, but nothing ever came of it. CBS aired a TV series based on the films in the fall of 1974. It did only mediocre in the ratings, and was canceled after only one season. This was unfortunate. The series starring Roddy McDowall, was actually pretty good, better in fact than BATTLE. When episodes of the TV series were edited together to make 2 hour television films (with incredibly long titles like TREACHERY AND GREED ON THE PLANET OF THE APES), McDowall again donned makeup to host the showings of the films. Since these wrap around openings and closing segments took place years after the event of the TV show, McDowall, as Galen, sported grayer hair. Roddy McDowall will from now on be remembered mainly for his role as a chimpanzee in these films and TV show.

McDowall was arrested in the mid 1970's when it was discovered that he had illegal bootleg prints of many of his films (including his APES movies) in his private film collection. He turned states evidence against his supplier and charges were



Battle For Apes

2B

Natalie Trundy (1), Roddy McDowall and Bobby Porter are the first family of Ape City in "THE BATTLE FOR THE PLANET OF THE APES" premiering at the Theatre. The Arthur P. Jacobs production for 20th Century-Fox release was directed by J. Lee Thompson.

eventually dropped. Natalie Trundy appeared in a few made for TV films after the end of the APES series, and showed that she was a much better actress out of her chimp garb than in it. Her husband, producer Arthur P Jacobs died a few years after BATTLE, a true loss to the film industry. 2 years after the failure of the PLANET OF THE APES TV series, NBC showed a short lived 1/2 hour animated cartoon series titled RETURN TO THE PLANET OF THE APES on Saturday mornings. It was quite well written, stilted mainly by its limited animation and dull music and voice overs.

Careful viewers may notice a familiar face or two in the crowd scenes from BATTLE, as well as an inside joke. John Landis, director of SCHLOCK, AN AMERICAN WEREWOLF IN LONDON and Michael Jackson's THRILLER appears as "Jake's friend" in the film. MacDonald tells Caesar that the archives are located "on the corner of Breck and Ackerman". Breck was the name of the governor in CONQUEST, and Ackerman is, of course, a tip of the hat to Forrest J Ackerman. Another familiar face to sci-fi really can't be recognized under his chimp make-up. He is David Gerold, writer of the STAR TREK episode THE TROUBLE WITH TRIBBLES, and many science fiction novels.

An extra/stunt woman named Paula Crist, also had a bit part in the film. She is the pretty blonde in the corral holding the young girl in her arms. During the mid 70's, she and her partner Bill Blake went around the country in full ape make-up and costumes portraying Zira and Cornelius. They appeared at conventions, trade shows, supermarket openings, etc. They were fully authorized by FOX, and she and Blake did their own make-up. Blake had won the FAMOUS MONSTERS make-up contest in issue #100. He was at that time using his real name of Schwartz. When BATTLE premiered, our local TOYS-R-US

had someone there dressed as Caesar. This had to be authorized by FOX also, as the actor was wearing one of the costumes from the film, and had an extremely realistic mask. He gave away "autographed" photos from *BATTLE*, although they were signed "Cornelius".

Once again, when the film premiered, I was the only member of my family who wanted to see it. FOX had an interesting gimmick for this film. Many theaters showed all 5 APES films in a movie marathon. Their tag line was "20TH CENTURY FOX WANTS YOU TO GO APE". The posters and ad art were of a gorilla soldier pointed directly at you in a takeoff of the classic "Uncle Sam" recruitment posters. Unfortunately, there were no theaters nearby who showed the movie marathon. FOX also released the film on a double feature with the first film, and I was lucky enough to catch a viewing of it. I loved both films, but seeing them together proved just how superior the first film was.

When CBS showed the film in 1974, the TV series was suffering from low ratings. *CONQUEST* had also done poorly. CBS decided to cut the film down to one hour. It resembled more of a trailer for coming attractions than a feature film. When it was released into syndication, our local ABC affiliate showed it in its 4:30 movie timeslot. This too was edited, but interestingly, they showed scenes that were not in the theatrical version. I have unfortunately never seen them since, not have I heard of anyone else who saw them. Perhaps FOX will one day release a "Director's cut" of this film with these scenes added back. These extras explained one line of dialog which I could never quite figure out. When Kolp heads off the war, he tells Alma that if they are not successful, he will radio her and she is to carry out his orders. Alma reacts with a shocked look on her face. The order Kolp referred to was never explained in the theatrical film. In the added scenes, Kolp had earlier brought Alma to a nuclear bomb that they have in their arsenal. He tells her to program it with the location of the Ape City. If they are defeated, she is to launch it.

After the scene where Kolp is killed by Aldo and his gorillas, another excised scene was shown. Alma, after not hearing from Kolp, prepares to shoot off the bomb at the apes. Mendez arrives and tells her that the missile is a doomsday device that would destroy the entire world. If Kolp was defeated, he wanted everyone to be destroyed. Mendez says that this missile should be revered, as a holy weapon of peace. The bomb, after all, made the mutants what they are. It is suggested that this is the same weapon that is seen in *BENEATH THE PLANET OF THE APES*, thus bringing the film series full circle. If this is the same weapon though, how did it get from California to New York?

There is a possible explanation, which could explain a lot of the "plot holes" in all the sequels. Many fans of the films have complained that the timelines changed from film to film. They look at this as mistakes and errors, but were they? All the stories from *BENEATH* through *BATTLE* were written by the same person, Paul Dehn. One would think that the same man wouldn't make mistakes like that. Was he doing it intentionally? In *PLANET OF THE APES*, Taylor's clock said the year they left Earth was 1972, and when he landed the current year was 3978. In *BENEATH*, Brent mentions that his clock said the year was 3955. In *ESCAPE*, the President tells Hasslein that the ship that was recovered was Colonel Taylor's, and its clock read 3955. He also said the year was 1973, and Taylor's ship had been missing for over two years.

There were also other discrepancies. In *PLANET*, Cornelius tells Zira that other apes won't accept his theories of evolution by saying to her "Do you want me to get my head chopped off?" Zaius later tells him that if he persists in pointing guns at him, "You'll hang for high treason". In *BENEATH*, Ursus mentions that the Lawgiver said that "Ape shall not kill ape". This was carried forward in all the other films. In *ESCAPE*, Cornelius said that it took 700 years for the apes to take control of the planet, yet it took only 8 years in *CONQUEST*.



Battle For Apes

24

Paul Williams (l), Roddy McDowall and Austin Stoker survey the remains of an atom-blasted city in "THE BATTLE FOR THE PLANET OF THE APES," premiering at the Theatre. The Arthur P. Jacobs production for 20th Century-Fox release was directed by J. Lee Thompson.

Was Paul Dehn trying to tell us that these films did not show the same future? If time is like a highway, perhaps the movies are of slightly different timelines. In *PLANET*, Taylor wore an insignia that read ANSA. He left the Earth in 1972 and returned in 3978. In *BENEATH*, Brent landed in an "alternate future". He too wears an ANSA insignia patch, but meets a different Taylor, who crash landed in the year 3955. Perhaps this Taylor's ship did not land in the water. This would explain how Dr. Milo could have found it and fixed it. It would have been very difficult to locate and salvage it from the middle of a salt lake.

The past that Zira and Cornelius escape to was yet another "alternate time. In this one, Taylor had to have left Earth in 1971. The President clearly states that NASA is checking the ship over. This "alternate" timeline explains the difference in space agencies. Since Cornelius and Zira are now in a different timeline, it also explains why the apes took power in 8 years, instead of the 700 years their history states. In *BATTLE*, Caesar was trying to change history. Little did he realize that it had already changed. The doomsday weapon was in California, and not New York. This "alternate" timeline theory was used to good effect in the *BACK TO THE FUTURE* and *TERMINATOR* movies. Was Paul Dehn ahead of the times? Perhaps I am making too much of all this, after all they are only movies. Still for a diehard fan, I think this theory explains away all the plot holes. If Paul Dehn is still out there, perhaps he will contact *SCARY MONSTERS* and set the record straight.



3-D

SCARY TV

by Kent R. Daluga

Greetings once again *Scary Readers* and welcome to a Monster Memory from the kookster and featured in the only *Real Monster Magazine*.

I now take you back to July 29, 1982 and you may ask yourself, "That's not a year of Scary Monsters?", and while the classic monsters were from the 1930's through the 1950's...THIS WAS indeed a great date on T.V. in the Chicago viewing area. At this time we still had a horror movie host, the Son of Svengoolie (He has now grown up and is back on the air as reported in previous issues of SCARY MONSTERS. See SCARY MONSTERS #14, 15 and 16 for details. MONSTER MEMORIES of Son of Svengoolie also appeared in SM #10. All back issues are still available. This has been a Scary Public Announcement from your publisher and editor.) The Son of Svengoolie hosted sci-fi, horror and fantasy films and on the July 29th he hosted the aquatic sequel to the CREATURE FROM THE BLACK LAGOON...REVENGE OF THE CREATURE in 3-D. I was too late to this earth to enjoy the 3-D craze of the 50's and the few films I'd seen on the movie screen weren't of the fantastic realm I enjoyed.

So for a young kookster, this was going to be great. The TV and radio ads announced you could get your 3-D glasses at the local 7-11 store. I rushed down and grabbed two pairs and a slurpy and waited a week for this blessed event. Elsewhere in the country on station WOR out of New York, Zacherley was or did host GORILLA AT LARGE in 3-D and if any of our *Scary Readers* saw this, drop the Scare Mail a line or two. Meanwhile, as the "FIRST TIME ON CHICAGO TV!" showing of REVENGE OF THE CREATURE in 3-D drew nearer, I set up a scare date, a large pizza and a dark living room to experience the REVENGE in 3-D.

The time was 8:00PM, the day was Thursday and the station was WFLD Channel 32, all was well as I put on my 3-D glasses and let the show begin. Son of Sven told us how to adjust the set for the best view and in between commercial breaks he did his sketches and song parodies. With the help of Doug Graves, they spoofed Rockin' Robin with the 3-D TV gimmick and through it all we thought that this was kooky and wanted more.

The next day, the media polled people to see if they liked the REVENGE OF THE CREATURE in 3-D event and to some it

FIRST TIME ON CHICAGO TV!



Revenge of the Creature!

IN-3D

8PM

It comes right at you! You'll think it's in your room. You must have special 3-D glasses to enjoy this terrifying movie. They're available at participating 7-11 stores.



WHILE SUPPLIES LAST

didn't live up to the hype and to others, myself included, I loved it then and after a more recent viewing thanks to Sam Scare, I still love it.

My Scare-Date is all but forgotten and the pizza just a memory, but the REVENGE OF THE CREATURE in 3-D on the Son of Svengoolie show will always be a kooky monster memory and as the coffin lid closes and the rubber chickens start flying, I bid you all a good days rest.

Be seeing you,
Kookster Kent



AGAR
LORI
NELSON
JOHN
BROMFIELD



REVENGE

MONSTRE

DE WRAAK VAN HET MONSTER

The Belgian poster for REVENGE OF THE CREATURE for your viewing pleasure.

TOWERING TWENTY-FIFTH ISSUE of SCARY MONSTERS MAGAZINE | 117

Welcome to the **MONSTER BASH**

by John Skerchock

July 18-20, 1997 was the realization of a dream by a scary monster fan named Ron Adams. On that weekend Ron introduced the world to the **MONSTER BASH**, a horror convention of exciting proportions! It was Ron's first major attempt at sharing his love of horror with others. And it was a damn good attempt!

In another article Ron will tell you about organizing a horror convention and all the pain and pleasures involved. He's the expert. You will learn much from him.

I am going to take you there in a series of memories that, for those of you who have been there, will relive with, I hope, some enjoyment, and for those of you who were unable to attend (poor, poor unfortunate souls) and those who refused to attend (the wretched accursed), I will show you some of the exciting things YOU missed

MONSTER BASH was held at a small Ramada Inn in ghoulful Ligonier, Pennsylvania. Unfortunately for us the Ramada was all that was available for this awesome event. But the closeness had a cryptlike feeling that made the convention all the more exciting.

The vault opened at 3pm Frightday afternoon. Fans shambled in Igorly lurking forward to meet the grandmonster of them all, Forry Ackerman. After all, we were there to celebrate a very belated 80th birthday.

The dealers' room was open too. Fans hunted down many treasures and got a few surprises as well. One surprise was the lovely Kyra Schon who played Karen in the original **NIGHT OF THE LIVING DEAD**. Kyra says she never wanted to go into acting. "NOTLD was fun. I mean we were just a bunch of friends out to have a good time and ended up making a movie. We never expected it to be so popular." Kyra spends her time designing jewelry. She was on hand to sell collectibles and sign autographs.

Another surprise was Gunnar Hansen better known to us all as Leatherface from **TEXAS CHAINSAW MASSACRE**. Gunnar also starred in numerous other films including **FREAKSHOW** and **THE DEMON LOVER**. Gunnar also writes and directs. Believe me, even without the leather mask he is still an imposing figure. Gunnar enjoys acting but his special interests include poetry and natural history. He has a gentle voice and is quite interesting to talk to, especially while eating blood pudding cake: a white cake with red pudding in its center...very gross looking but apparently good to eat.



MONSTER BASH will go down in history as the convention of the horror show hosts because Chilly Billy Cardille, The Spooky Spectre, and Son of Ghoul were all on hand to talk about their careers. Son of Ghoul even filmed segments of the Bash for his television show (more on these ghouls in another article).

Horror movies are a staple at every monster convention. The Monster Bash was no exception. You could find a wide variety of films on tape in the dealers' room to add to your collection. Or you could watch the variety of films being shown at the hotel.

A special treat was the debut of a documentary by classic horror film scholar Gary Don Rhodes about our favorite Bela Lugosi. The film will be aired sometime in the future on the American Movie Classics Channel. Fans got a sneak peek at this excellent documentary which contained film footage of Bela never before seen since its original release.

Gary also used the convention to debut his new book, an in-depth biography of Bela Lugosi, and a CD containing 25 tracks of music and old radio bits featuring Bela. One track contains a bit with Bela and Boris Karloff singing a duet! Gary has really done an excellent job on one of the Masters of Horror.

Satyrdsay brought on the hungry hordes who flooded the dealers' room with excitement and hard cash.

It also brought the debut of the new horror postage stamps! Now set for a September 30 special release followed by a general release on October 1st, the debut of the stamps brought reporters from all over the East Coast.

On hand to display the stamps were Bela Lugosi Jr., Sara Karloff, and Ron Chaney. The three, descendants of the men who made us cringe, were on hand to speak with fans, sign

autographs, and tell stories of their famous ancestors.

Of extra special interest to wolfman fans will be a cane made from the actual mold of the cane used by Lon Chaney Jr. in *THE WOLFMAN*. "I just don't know if we should make it in brass," said Ron Chaney, "or just have a limited edition with the head made of solid silver."

Tom Savini, make-up master, actor, director, and artist unveiled busts of Boris Karloff that were readily available for sale. The nice thing about these works of art is that they are officially sanctioned by Sara Karloff so fans don't have to worry that they may be ripping off the Karloff estate.

Tom, who received rave reviews for his performance in *FROM DUSK TO DAWN*, is busy working on other projects and hopes to be working with fan favorite writer/director Ted Bohus in a special effects fantasy thriller. Time permitting, we hope to scare up an interview with Tom before he becomes too busy!

Saturday fright brought us the event we had all been waiting for: Forry Ackerman's 80th birthday BASH. It was a smash!!! We had more cake than you can shake a stake at. Our beloved editor Dennis Druktenis even got to say a few words on behalf of us all. He and Ron Adams did an excellent job of making Forry happy.

The Ackermmonster himself even got up to say a few sacred words and tell stories of the good old days of monsters. Happy Birthday, Forry.

And if you thought Sunday would have been a bust, here's what else you missed. Forry gave us a slide tour of his mansion. Thomas Edison's silent movie (a whole 15 minutes long) *FRANKENSTEIN* was shown. This lost classic had been rumored to exist for some time but no one knew where. It was in the possession of a collector who will soon be releasing this classic for general sale.

David "the Rock" Nelson, golden gloves boxer turned writer, director, and actor, was on hand to talk to fans. David is always scouting new locations for his pictures and promoting his latest releases. Rumor has it that SPFX Magazine will soon be doing a feature story on David.

And if that wasn't enough to make you want to go to the next Monster Bash then even a jolt from Dr. Frankenstein's electrodes won't bring life into your festering corpse. The BASH was a SMASH!



(Top Photo) On hand to display the stamps were (left to right) Bela Lugosi Jr., Sara Karloff, and Ron Chaney.

(Bottom photo) Forry's birthday BASH (l-r) with your scared editor Dennis Druktenis, Forrest J Ackerman and Ron Adams on stage.

MONSTER BASH photos



All photos courtesy of John Skerchock.

(Top photos) John Savini, make-up master, actor, director, and artist unveiled busts of Boris Karloff that are officially sanctioned by Sara Karloff.

(Bottom left photo) Kyra (NIGHT OF THE LIVING DEAD) Schon in the MONSTER BASH dealers room.

(Bottom right photo) SON OF GHOUL and SCARY DENNIS DRUKTENIS.

MONSTER BASH 1998 COMING SOON....

THE GHOULS KNOW: The Untold Story of Ed McMahon and DAUGHTER OF HORROR

A TRUTH THAT WILL SHOCK YOU

by Paul Parla and Charles P. Mitchell

© 1997 by Paul Parla and Charles P. Mitchell

The hysterical woman enters the alley and stares at the body of a man clutching a medallion. A dark voice as if from a sepulcher intones "There it is...the body of your latest victim...and around it the ghouls of insanity, imaginary figures real only to you. The pendant! The clue to your guilt! The ghouls know...they know you did it!" This is one of many memorable moments from the DAUGHTER OF HORROR (1953/1955), one of the most unusual films from the era.

Charles Mitchell has long been an admirer of DAUGHTER OF HORROR and found it a real pleasure to prepare this article when asked by Paul Parla. They have been friends for twenty years. Recently Charles, a professional librarian and book reviewer since 1966 from Maine, decided to concentrate on writing full time. Charles would also like to thank his wife Roberta for her help in preparing the article. Her sharp observations on clothing in key scenes were very helpful. She also transcribed the recorded interviews provided by Paul Parla. This is another example where Paul and Donna Parla have helped to clear away myths, and shine new light in hidden areas of film history.

DAUGHTER OF HORROR had a strange and convoluted development. There are a number of conflicting stories about the evolution of the project. It apparently started as a silent ten minute short based on a dream by Adrienne Barrett, the secretary of producer John J. Parker. According to the talented late actor/director Bruno VeSota, he was cast as a rich man for this short in 1952 by actor Don Brodie. Adrienne Barrett herself played the woman in the dream. VeSota was paid \$30 for fifteen hours of shooting. Parker was so pleased with the results, that he decided to expand it to a full length movie, with the plot being an extended nightmare. It would be a silent film with music and sound effects. The rest of the film was completed in dribs and drabs. The picture was shot in Los Angeles and Venice, California. VeSota himself claimed to



have written or improvised most of it, with he and Parker more or less co-directing. The cast includes Ben Roseman as a detective who resembles the girl's dead father. Roseman also helped design the sets, and he is listed as producer with VeSota. VeSota's future wife Debbie plays a blind flower girl. Angelo Rossito, the dwarf who appeared with Bela Lugosi in SPOOKS RUN WILD (1941) and THE CORPSE VANISHES (1942), appears as a newspaper vendor. One of the highlights of the film was the music composed by George Antheil. There was basically wall-to-wall music for the entire picture. Ernest Gold, who later became a renowned film composer, directed the music, and Marni Nixon provided the wordless singing. Nixon later was famous for dubbing the singing voices for leads in some of Hollywood's most famous musical films. The finished

product allegedly had a 73 minute running time. It was released as *DEMENTIA* in 1953, had a few scattered playings, and then disappeared. The film then played in New York in December of 1955. Variety gave it mixed review, noting the strengths of the film, but complaining that it would be too confusing for most audiences. The film was more completely dismissed in the New York Times (December 23, 1955) and the picture was eventually banned in New York State by their Board of Censors.

At one point, John Parker did a revised cut. He shortened the film, revised and added some scenes, and most importantly wrote a narration for the soundtrack. This print was developed in Philadelphia. The title was altered to *DAUGHTER OF HORROR* and the film was re-released in 1956 in this new 55 minute version. Scenes from the film were used in the 1958 film *THE BLOB* with Steve McQueen and Aneta Corsaut. It was the picture being shown at the midnight show in the theater that the Blob attacks. *DAUGHTER OF HORROR* was revived sporadically through the seventies, and found its way onto independent video in the early 1980's. This is how the film survives today.

The earlier, longer *DEMENTIA* print seems to have vanished. It was revived briefly in England in 1971, where it got excellent notices. Nigel Andrews of the British Film Institute compared it to the films of Orson Welles, particularly *TOUCH OF EVIL* (1958) and *LADY FROM SHAGHAI* (1948). By the mid-seventies, the American distributor of *DEMENTIA* withdrew it because the film had deteriorated.

There have been unconfirmed rumors that actor Jonathan Haze made his film debut in the original *DEMENTIA*. He is best remembered as the original Seymour Krelborn in *LITTLE SHOP OF HORRORS* (1960). Jonathan Haze confirmed this in a recent telephone call.

Did you appear in *DAUGHTER OF HORROR*?

Haze: I was close friends with Bruno VeSota at the time. I also knew Adrienne Barrett. Bruno called me up and said "Do you want to be in a movie?" I said sure. It wasn't very much of a part. I just stood around in the scene where Adrienne tries to get her medallion back from Bruno's dead body. I never saw the film, and I can't say exactly what year it was shot.

It was probably 1953.

1953! Well that was a wonderful time. I wish it were still 1953.

Another rumor was the Aaron Spelling, who became a major television producer of such shows as *CHARLIE'S ANGELES* and *FANTASY ISLAND*, had a brief cameo in the film.

The third rumor, and the most widespread, was that Ed McMahon was the voice of the Demon in the narrated version (see the above exploitation information from the pressbook). Ed McMahon is one of the most popular announcers in television history. Everyone in America knows Ed as the long time announcer from *THE TONIGHT SHOW*, or his charity work for Muscular Dystrophy Association, or as one the most respected men doing national commercials. Did Ed McMahon play a demon in this little known film?

The answer is a resounding yes. Paul Parla questioned McMahon about the film in 1985, and at that time McMahon confirmed his participation in the film. Recently, McMahon agreed to give an exclusive interview on *DAUGHTER OF HORROR*. When Paul arranged a viewing for McMahon and his wife, it was the first time McMahon saw the completed project, and he thought it was a fascinating film. Some other

EXPLOITATION

RADIO: Disc jockeys will be interested in the fact that Shorty Rogers, one of the "greats" of modern popular music, performs his own original score for *DAUGHTER OF HORROR*, appearing on screen in the exciting night club sequence.

Background music was written by George Antheil, who is well-known as a composer of highly original serious music. His scores have been performed by the country's leading symphonic orchestras.

(Incidentally, Ed McMahon, who plays the important role of the Ghoul, is a popular T-V announcer and personality at the CBS station in Philadelphia.)

LOBBY: Paint 40-by-60 card deep red. On it mount girl's long sleeve black sweater, black skirt saddle shoes and socks (See Scene Mat 1A). Pin inexpensive gold medallion on chain to sweater, as though around neck. Where hand would be, fasten large switch-blade knife. Across bottom of poster, in white, letter "Daughter of Horror"

For more elaborate display, arrange battered couch, end table and bridge-lamp on fake grass. Surround with gnarled tree-trunks and two or three fake tombstones, one lettered "Mother" and one "Father." In foreground, place sign "This is the home of Daughter of Horror." Eerie lighting adds to the spooky effect.

GIMMICK: "Lose" several inexpensive medallions (Scene Mat 1A) around town. Tag each one "Finder please return to *DAUGHTER OF HORROR*, (Theatre name) Reward two passes to see *DAUGHTER OF HORROR*, starting (Day and date)"

Post cutouts of man's hand, clutching chain of medallion, labelled "Property of *DAUGHTER OF HORROR* (Theatre name and playdate)"

STREET BALLY:

Send attractive brunette dressed in dark suit, black sweater (Scene Mat 1A) strolling through theatre district. She should carry papier-mache or plaster hand, severed at the wrist, and over-sized knife. Placard on back. "I am *DAUGHTER OF HORROR*. We have a date at the (Theatre) (Opening date)" Dark eyebrow pencil, black mascara, blue eyeshadow and very pale powder will help call attention to her appearance

performers have tried to distance themselves from their earlier work, particularly low budget horror and science fiction films from the Fifties. McMahon, however, was highly positive about this early assignment, and even enthusiastic in his assessment. McMahon also expanded the interview to give a rare portrait of his early years and his start in show business. Special thanks to Toni Holliday, Mr. McMahon's secretary, for help in arranging this interview, and Ed McMahon himself who warmly and whole-heartedly provided his reflections.

Happy Birthday, Mr. McMahon. How are you doing?

Good. I'm very happy to do whatever I can to help with your article. I remember our dinner meeting at Spago twelve years ago, and your interest in *DAUGHTER OF HORROR* then. You know, I had forgotten about this film. It was one of those things that you've done early in your career, and it should have been more important because it was the first movie I did. It was pretty exciting to be in a movie. At the time, I was extremely excited, but over the years a lot of things happen. I'll do the best I can to fill in the gaps you're looking for.

Would you mind reviewing your early career for us? How did you first get interested in broadcasting?

I spent all my summers with my grandparents because my father was always traveling. My grandfather was a master plumber, and he was very knowledgeable about buildings. He wired the entire house in Lowell, Massachusetts, making it in essence a huge aerial. When I was about six years old, that would be 1929, he put headsets on me and I heard a guy announcing on KDHA, a powerful channel in Pittsburgh. I was fascinated with the guy announcing, and I said then and there "I want to be like that guy in Pittsburgh." This fascination continued, and when I was ten or eleven, I would take *TIME* magazine and go into the parlor

with the huge cobra-hooded RCA Victrola. I would use a flashlight as a microphone, cue records as a disc jockey, read news as a newscaster, read sports as a sportscaster, even read the ads as commercials. I would play "broadcaster" all the time. When I got older, I got a job on a soundtruck. It was a panel truck with advertising, and I would sit in the back with a loudspeaker, and announce things that were coming to town. I also worked as a bingo announcer. In high school, they once had an audition for the local radio station. I was sure I was going to get the job, but I lost out to another student, Ray Goulding.

This was in Lowell.

Yes, Lowell High, and the station was WLLH, which stood for Lowell, Lawrence and Haverill Massachusetts. I was crushed when I came in second. But Ray was so good, he got lured away to another station in Boston. Later he teamed up with Bob Elliott, and they became famous as "Bob and Ray."

Radio legends and giants.

Certainly. After Ray left, they remembered me, and I got the job on WLLH. I was 17, and I was the night guy from 6 PM to 1 AM. I did everything that you could do on the radio. I knew enough about engineering from my grandfather to set up equipment to do remote broadcasts, and I would announce local bands from the beautiful Hofbrau.

Did you serve during World War Two?

I wanted to become a Marine fighter pilot, so my radio career was interrupted. I was stationed many places. I got my wings in 1944 at Pensacola, Florida. Then I went to a fighter base where I learned fighter tactics. I became a test pilot and an instructor.

What did you teach?

Carrier landings. I never got overseas because they found me valuable as an instructor. When I was released in 1946, I went back to college. But I kept my hand in broadcasting all the time. In the Marine Corps for four years I would volunteer to "MC" any shows or special services event. While at Catholic University of America in Washington D.C., I would do volunteer variety shows at veteran's hospitals or military installations like Walter Reed or the Bethesda Naval Station. I would host and introduce the acts. And during the summers, I would work as a pitchman on the boardwalk at Atlantic City. I would have a microphone, and I would be selling jackets or whatever. I was always happy being the guy behind the mike.

When did you graduate?

Spring of 1949. By the time, television was on the scene. On September 12, 1949, I got my first job on TV as the co-host of a daily, three hour variety show called TAKE TEN on Channel 10 in Philadelphia. It was the CBS affiliate. The other MC was Bob, and I can't think of his last name, but he was a night club performer, and he was too much for television. He was like a performer from the Catskills and he was very exaggerated. My style was low key and casual. On the radio, you had a love affair with the mike. On television, you spoke to the camera like it was your best friend, and you became intimate with the person watching at home. Later, the three hour show went off the air, but I soon got a one hour show of my very own. It was a variety show, and I was the writer and producer as well. I wore three hats. I also got involved with a number of other programs. TV DIGEST which was a local magazine that later grew into TV GUIDE had a cover story on me as "Philadelphia's Mr. Television." That came to an end in 1952 when I was called



The haunting hazy image of Ed McMahon prepares to deliver the unforgettably disturbing narrative of DEMENTIA: THE DAUGHTER OF HORROR. Mr. McMahon's narration and graveyard sequences were filmed and added into the original silent version of DEMENTIA in 1955. McMahon's presence and expertise was just the touch needed to convey the films nightmarish quality.

back into the service for the Korean War.

That must have broken your stride somewhat.

It did. The war got to the point where they needed some pilots. I was gone about a year and a half, and I thought my career was really shot. I had been doing so well. I had 13 shows on the air, and three people replaced me when I left, and every show failed. Then you returned to Channel 10 in Philadelphia. Then after a few years you came to New York.

I did some shows in Philadelphia with Sam Levinson. He brought me to New York to announce his new quiz show.

The rest is history. Your early years in the business sounded fascinating. I have another question about your work in Philadelphia. Were you the host of horror films for one of your shows?

It was more of a "Million Dollar Movie" type of program. I would come out holding cans of films and introduce the movie. There were some horror films, but weren't exclusively horror films. Someone else came along later who did that, but I can't remember his name.

That was John Zacherle. In Philadelphia he used the name Roland, and later just Zacherley. He transformed your old vault set to a horror set. He later joked that his middle

name was Carson, and that if you teamed up you could have started a "Horror Tonight Show" in Philadelphia.

Well, some of my scenes in DAUGHTER OF HORROR were shot at the television studio in Philadelphia

This was in 1955.

That sounds about right.

Why were you approached for the film?

I was a known commodity in Philadelphia. By the time I was also doing national commercials.

Do you remember who signed you?

No, I don't. I signed for doing things almost every week.

McMahon's contributions to the film include the narration which continues throughout the entire movie. This narration begins directly after the meager credits. (No actors are billed.) "You...you out there. Do you know what horror is?" McMahon can be vaguely seen in the darkness, with the ghostly outlines of his face and with shining eyes. He is illuminated by a brief flash when he says "A truth that will shock you!" Besides this bit, McMahon also recalls shooting something in a graveyard near the studio. After viewing the film, McMahon believes he also was in the brief sequence of the hooded man with a lantern that accompanies the words "Yes, I am here, the demon who possesses your soul!" This is also one of the scenes that was included in THE BLOB (1958). The scene lasts about 40 seconds, and precedes the stylized memories of the girl's parents. This demon also appears for another 15 seconds when he shows the tombstone of the mother. The demon reappears again at the end of the memories for another 20 seconds. Close examination of the three scenes of the girl with the demon make it appear likely that the girl is a stand-in and not Adrienne Barrett. Her back is continually towards the camera. The girl's suit, while very similar, does not match the clothes in the other scenes. The arms of the jacket have a tailor's chalk mark. The back of the jacket appears more pleated, and the skirt appears longer. The girl also seems a bit taller in the demon scenes. The setting with the demon is a genuine outdoor scene with real trees. It seems to be a real graveyard. The graveyard scenes with the parents clearly appears to be an indoor set. The tombstones from the demon scenes don't match the tombstones in the parent scenes. All of these details support the theory that the demon in this scene is Ed McMahon. Parker could very well have reshot this scene in Philadelphia to replace a weaker earlier scene.

McMahon: I just looked at the film again, and the guy in the graveyard with the stocking over his head has all my mannerisms. You do so many things in your career and things tend to blur. I did many assignments at this time. I do remember we filmed something at the graveyard. The mannerisms are so definitely mine, particularly the way I move my hands. These scenes in the graveyard I'm sure are me.



A current photograph of Ed McMahon courtesy of Toni Holliday.

You said your wife watched DAUGHTER OF HORROR with you?

She did. She said "It is definitely you." I had a lot of memorabilia in my study at the Marina. A doctor lived beneath me, and a fire started in his apartment. With the wind at the Marina, my apartment was completely destroyed. I had so many pictures and scripts from those days. I lost all my photos from my early career. I lost anything I might have had from DAUGHTER OF HORROR in that fire.

What did you think of DAUGHTER OF HORROR when you watched it?

It was impressive. You know, that creepy thing I do with my voice certainly works. I tried to be "monstery" and get the mood of the thing.

You capture a lot of emotion, especially in the opening.

If you want a tip-off as to where you are heading, that open narration certainly gives it to you. I'm not sure where I got that

voice from, but it does work. It is so creepy. The picture also has other interesting elements that are understandable once you realize the original was a silent film. It has a lot of elements of the silent film, like *CABINET OF DR. CALIGARI* (1919) or the works of Lon Chaney (Sr.). The gesturing is exaggerated. The looks are pronounced and stylized like a silent film where fear is portrayed with the head thrown back and with two hands in the air. Today it seems overdone, but they were trying to express things without the use of words. These also seem appropriate to a nightmare. These elements together with my creepy voice can be pretty scary.

Do you think the mood of the film is disturbing?

It is a deranged view of things. It certainly has a lot of "film noi" in it. The theme of darkness is overwhelming. At some point in your life, you are afraid of the dark. You may be forty, and be afraid of the dark. In this film, everything is dark. The photography is brilliant, and so is the music.

The composer was George Antheil. He was a classical composer who was once called "the bad boy of music" because of his wild and undisciplined scores.

He hit the nail on the head in *DAUGHTER OF HORROR*. This film concentrates on the dark. That alley was the darkest alley I could ever imagine. The whole film reflects something dangerous, just like *THE THIRD MAN* (1949) which also played with the dark. I remember that shot where the trees made a tunnel at the end of the film. Well, the spotlight made a tunnel through the dark alley in *DAUGHTER OF HORROR*.

Are you proud of it?

Yes. Having just viewed it, I am proud of it. They certainly got the effect they wanted. My voice is very menacing, very scary and very ethereal. And the figure in the graveyard is effective as well.

I'm glad to hear about your strong feelings for the film. It had been reported that you once denied being in the film.

No. It could have slipped my mind at one point. The only person that I recall who asked me about it was you in 1985. To me, this film was a challenge, an interesting, oddball assignment.

Thank you Mr. McMahon.

You're most welcome. It was a pleasure talking to you and I hope this is helpful.



"I'm here. The demon who possesses your soul"... Ed McMahon appears in a Philadelphia graveyard as the menacing specter who haunts the twisted mind of the *DAUGHTER OF HORROR* (1955).

"The ghouls know..." and now so do you. *DAUGHTER OF HORROR* still has not received its proper due. It is a picture that is worth multiple viewings. The film remains a haunting and unique feature, thanks to William Thompson's moody photography, George Antheil's stunning music, and the direction of Parker and VeSota. Ed McMahon adds a powerful element with his vocal talents. His narration ranks as one of the most interesting and unusual on film.

DAUGHTER OF HORROR

Running time: 60 minutes



A policeman investigates a terrorized tenement in a scene from "Daughter of Horror," coming soon to Theatre on

HORROR HOTEL HOSTS HELP MONSTERS HAUNT OHIO POST OFFICE



HORROR HOTEL MONSTER STATION

OCTOBER 25, 1997

CHATFIELD, OH 44825

The U.S. Post Office in Mansfield, Ohio was a *SCARY* place on Friday, October 17, when David and Laura Lady of Horror Hotel fame were special guests at the Post Office's official ceremony honoring the Postal Service's Classic Movie Monster Stamps.

Also on hand was the lovely Kelly Creager, Miss Ohio 1998, who performed the song "Remember Me This Way" (as used in the movie "Casper").

The Ladys were introduced by their Horror Hotel co-host, "Boris" (a talking, disembodied skull in a box), who gave a (pre-recorded) speech courtesy of the vocal talents of actor and

monster fan Daniel ("The Fugitive", "U.S. Marshals") Roebuck.

David (aka DR) Lady attempted to stump the audience with monster movie trivia questions as Laura awarded prizes to lucky area school kids who knew their *SCARY* movie lore! Issues of *SCARY MONSTERS MAGAZINE* (which David helpfully described to the crowd as "a magazine that's not only about monsters, but is also scary") were given out as prizes, as were a number of copies of the popular video production "Halloween-The Happy Haunting Of America". Other winners received copies of David's newest book, *DR. LADY'S COLLECTOR'S GUIDE TO MONSTER MASKS*, pairs of tickets to Horror Hotel, or Universal Monster Stamp tie-in items provided by the Post Office (pencils, fridge magnets, lapel pins, etc.).

After the Lady's comical Q & A session, they and Miss Ohio unveiled a large poster depicting the (superb) artwork seen on

(ABOVE) THE OFFICIAL LAURA LADY HALLOWEEN POSTMARK USED BY THE CHATFIELD, OHIO POST OFFICE TO COMMEMORATE "HORROR HOTEL"'S FIFTH YEAR!

the postage stamps. The *SCARY* event was covered by area newspapers and radio and TV stations.

In related *SCARE-NEWS*, Laura Lady recently had the honor of modeling for a "Lady Vampire" sculpture by famous wax sculptor and FX artist Henry Alvarez. Alvarez utilized a life-cast of Laura to create a dramatic and highly realistic full-size display mask/bust with wide-open eyes and mouth and sharp fangs that give the Horror Hotel hostess the look of a Hammer Films-style "Lady" vampiress! Several copies of the remarkably accurate and *SCARY* head have already been sold to private collectors of horror and vampire memorabilia, and the piece's intense facial expression provided the inspiration for a special cancellation stamp used at the Chatfield, OH U.S. Post Office! Horror Hotel was designated as an Official Post Office Station this year, with outgoing mail stamped with a custom postmark featuring a likeness of Laura in her vampire makeup!

Who knows what future *SCARES* will be in store for Horror Hotel and its gang of ghouls in 1998...?



A look behind the **BASH** A **BASHing** Summer of Monsters!

THE MONSTER BASH CONVENTION

by Ron Adams

It came and went in a BASH flash! The first Monster Bash Convention near Pittsburgh in Ligonier, Pennsylvania took place July 18-20, 1997. As we're moving forward toward Monster Bash 1998, Scary Monsters asked me to look back at how the Monster Bash came to be and what goes into the making of a con...well, it involves sooo very much, I know I'll miss something along the way (like lost baggage on Borgo Pass). Well, here's a look back and a peek behind the scenes.

Sometime in February of 1997 I was commuting home from a radio station in Pittsburgh where I work. I think I was listening to Alan Parsons "Tales of Mystery & Imagination." I know I was passing a suburban mall that has one of the typical bright oversized marquees along the highway. It announced: SPRING FASHION SHOW THIS WEEKEND. My thoughts drifted into imagining what I would like it to have said: BELA LUGOSI JR. this weekend! Or better yet: KARLOFF, LUGOSI, CHANEY THIS WEEKEND. Then I thought...well, the United States Post Office is releasing the stamps this year...what if? That was it! In the spark of a monster's electrode I knew what I would attempt...it was only minutes before I came up with Monster Bash...perhaps it was a Criswell from the other side in my head

HAUNTED HOLLYWOOD PRESENTS THE **MONSTER BASH** CONVENTION

July 18, 19 & 20, 1997
Just east of Pittsburgh

.75 Dealer Tables
Monster Magazines • Monster Movie Posters
Monster Comics • Monster Toys • Monster Models
Rare Monster Videos • Monster Records & CDs
Monster Memories • 3 Days of MONSTER FUN
A celebration of the forthcoming U.S. Postal stamps

Sara Karloff - Bela Lugosi Jr. - Ron Chaney

Forrest J Ackerman

Chilly Billy Cardille

Events

Friday July 18 10 am - 2 am Saturday July 19 9 am - 4 pm Sunday July 20 9 am - 4 pm

Admission: 3 days at the con: \$10.00 (includes dealer table)

Dealer tables: 5 ft x 5 ft \$10.00 (includes dealer table)

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spewing demands that must be obeyed!

I began digging (graves) and making calls...the first person I reached was Bela Lugosi Jr. Then, Sara Karloff, Ron Chaney, Forrest J Ackerman (dear Uncle to us all, a national treasure!) through the late Mark Carducci, then later would come Pittsburgh TV horror host Chilly Billy Cardille, Tom Savini and others. I contacted the right person at the Post Office headquarters in D.C. after being transferred about 6 times. They were in! The stamp theme was on....! I had read on internet newsgroups, of people wishing they could have been at Forry Ackerman's 80th birthday party in November...but, alas, it was on the west coast and many fans lived in the east or midwest. Hey, (bells of Notre Dame ringing in my cranium), let's hold a very belated 80th birthday for Forry for folks in the east!

The interesting thing about the Monster Bash is that I believe we utilized the internet more than any other con had to that point. Web pages, postings on newsgroups, direct e-mail to hundreds of fans....e-news releases. That's how I found people too...using phone books in internet search engines. I'm getting delirious again, just thinking of all that work on the web....

Okay, Scary Monsters asked me about the building of the con, the behind the scenes; and to perfectly chronicle its growth (like that of a





(Above photo courtesy of John Skerchock) George (E-gor) Chastain looks on with pride as Forry reads George's new monster magazine, *MonsterMad* that debuted at MONSTER BASH.

radioactive monster) is hard to do. But I'll give it to you in a format that will allow me some focus (and well, give deserted thanks). I'm going to go through some of the key staff people and relate their involvement and special talents. An interesting note that hit me a few months into planning, is that the staff consisted of almost all artists and writers. I was an art major and still paint and draw as time permits. Here we go...in no particular order. These are people who pulled the Bash together, all of us - true blue classic monster fans.

George (E-gor) Chastain: A past art teacher of mine from the late 70's. George's artistic talents brought the world one of the greatest, coolest looking monster web sites ever. George built the Monster Bash web site and still maintains it as it's been revamped to reflect the 1998 Monster Bash (<http://wvnm.wvnet.edu/~ygor/monsbash.html>). George drew the Monster Bash logo which looked like a cross between an old Jack Davis drawing and a Frank Frazetta piece. It was dynamic and wonderful, depicting the Frankenstein monster swinging a disembodied arm with the Wolf Man and Dracula attacking him (see the drawing on the inside front cover of SCARY MONSTERS #23). George also put out a magazine that showcased the Bash and was a loving look at the whole monster boom called *MonsterMad* (available from Scary Monsters). George is an art director at the University of West Virginia.

Bob Pellegrino: A long time fan and the biggest Universal fan

(well, maybe next to me), that I know! He is an editor for a newspaper, The Greenwich Time in Connecticut. He wrote scores of new releases for us (1 a day for 30 days), in which I printed and sent thousands (literally). Bob graciously agreed to do most of our question & answer sessions at the con with Karloff, Lugosi and Chaney.

Gino (Fritz) Sassani: Another long time friend who not only LOVED monsters but had a lot of professional security work in his background. Gino said "no problem" when I asked him to be security chief for the Bash. He managed a great staff of security folks and made sure all the bases were covered. He did an outstanding job of being on the ball at all times. He made several trips to Pittsburgh International Airport to escort guests of honor. Gino is also a recording artist, composing and singing his own songs (as G.E. Sassani) as well as being a high school history teacher in Tampa.

Ursula Adams: My wonderful, dedicated partner who 10 years ago hadn't seen a Universal monster flick (she can now run down the Mummy series chronologically like she was raised on 'em!). Ursula proof-read EVERYTHING. She folded and stapled 4,000 programs, with some help from her mom and brother...what a night that was! Orange program guides covering our dining room. When you arrived at the Bash to check in, there she was smiling, overseeing the registration table for most of the Bash, along with 3 or 4 other staffers. Ursula



(Above photo courtesy of John Skerchock) The Bash Team revving up at registration. TV Horror Host, "SPOOKY SPECTRE" in the black cloak.

teaches 3rd grade in Youngwood, Pennsylvania.

Gary Schroeder: The manster with all the films! Gary hails from the Baltimore area and has a collection of 16mm films that is incredible. Gary rolled films, almost non-stop, through the entire Bash. He's proud of his collection and has some of the best prints around. An incredible friend with a BIG heart. Gary works for the United States Government.

Kevin Slick: A childhood friend that I remember reading FM's with in the silo of his parent's farm. I hadn't seen him in five years (until the first day of the Bash!). We had been keeping in touch through e-mail. Together we were to live our childhood dreams, getting as close as possible to our idols: the descendents of Karloff, Lugosi and Chaney. We had our picture taken together at the Bash holding Ron Chaney's Wolf Man cane! He helped Gary run films through the weekend. Kevin teaches art and other subjects to elementary school children in eastern Pennsylvania.

Tom and Janice Adams: Indeed a (Addams) family affair, though we never had a butler named Lurch. My parents ran my business (Creepy Classics) in the dealer room, while I was busy with the Bash. My father, made giant signs on a plotter that we used to promote the Bash at scores of conventions prior to the Bash. These large signs popped up (along with hundreds of flyers) in bathrooms, hallways and elevators at conventions in Syracuse, New Jersey, Columbus, Louisville, Baltimore and

others. Incidentally, I distributed 40,000+ flyers before the Bash. They would appear at book stores, comic stores, CD stores and even truck stop bathrooms up and down the east coast. My father and mother live near Penn State University. My father has been working with computers since the late sixties when they all looked like COLOSSUS: THE FORBIN PROJECT!

Brian Mizikar: Brian was an incredible help in running electric for the dealer room, just like Dynamo Dan, the Electrical Man! Brian helped with promotions and did some Bash art himself! He's a graphic artist in Murrys ville, PA. He and his brother Tom manned doors and assisted in security.

Tami Adams and Travis!: My sister and her son helped in distributing flyers across the eastern seaboard! She decorated the hotel restaurant for the Forry Ackerman birthday bash and assisted the guests of honor and a million other things! Tami is an office manager at Penn State

Bob Cotter and Paul Riggie: Both writers from West Virginia who worked on George's MonsterMad magazine and came to the aid of the Bash as security storm troopers. It's talented guys like these two that add icing on the cake to the monster mix of the Bash staff.

Ron Murillo: Another writer and computer wiz that aided in promotions out on the west coast. Based in San Francisco, Ron marched to the beat of the Monster Bash thousands of miles

away, sewing Bash flyers on every stray corpse he bumped into. Three leers for our west coast consultant. Ron works at Berkley.

Jeffrey (Ned Ugly) Roberts: This guy e-mailed me out of the blue just after the Bash promotion got rolling. He drove from Buffalo to Pittsburgh (around five hours) to meet me for lunch! Another soul brother with an Uncle named Forry! We became fast friends and Jeffrey joined the staff on the spot! Jeffrey promoted the Bash at Canadian cons and managed to get some national TV exposure for us too. Jeffrey is an artist who designed the award we presented Forrest Ackerman at the Bash. He is a powerful force within the body of the Bash.

Craig (Ted Ugly) Johnson: Another upstate New York Bashman who carried ladders and assisted in videotaping the Bash for the ages. A pro who believes DRACULA VS. FRANKENSTEIN is gospel (Go Groton!).

Shawn Israel: Another security trooper who writes movie reviews and manages his own web page dedicated to the drive-in craze. Check out his drive-in web site at www.mr-ozone.com. This guy is probably one of the leading authorities on drive-ins in the nation and we're proud to have him Bashing!

Mike Adams: An artist/sculptor who took a train from New York City to assist in the Bash. A fast and loyal friend with a mutual interest in Lovecraft and the classic monsters. Mike is a talented, and wonderful guy. We met at Chiller Theatre con 4 years ago and we both have one-year olds! I'll never forget relieving Mike at 4 A.M. for a security shift....the never failing good spirits even at that unholy hour!

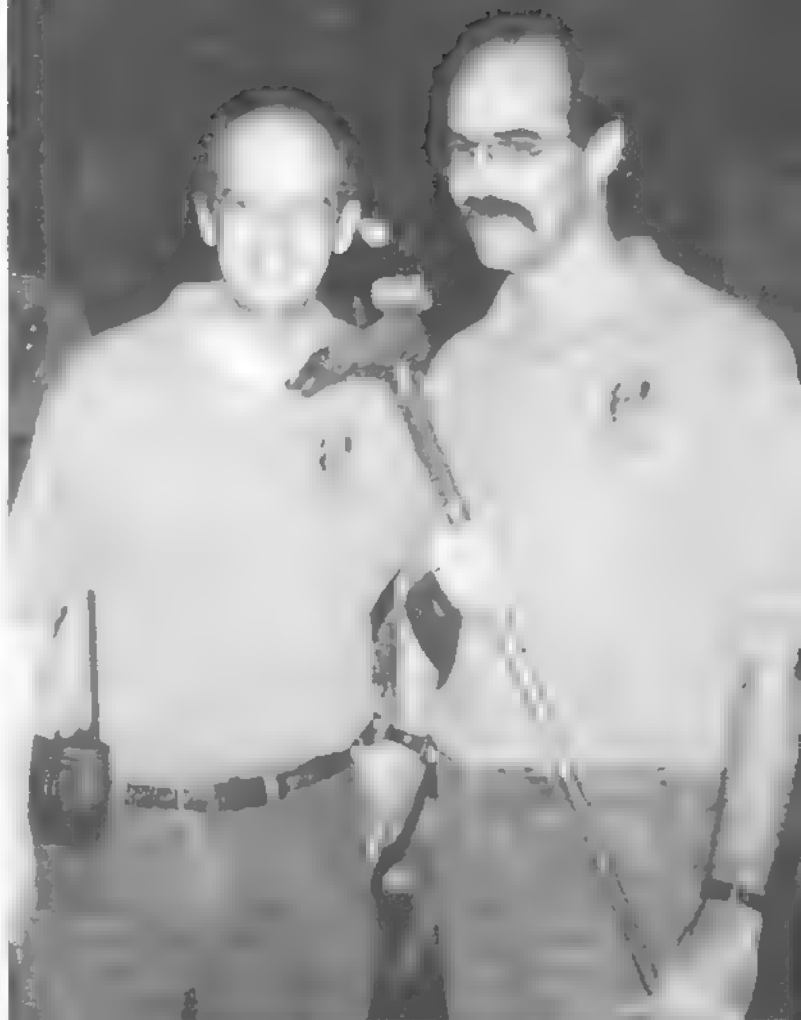
Michael and Michelle Rudnik: A husband-wife team who run TUMA...The Underground Movie Association out of Greensburg, PA. These folks were troopers to the end pulling long shifts and putting back lots of Jolt Cola! They greeted hundreds of fans at registration and in the events hall.

Bob and Cathy Vickers: Two of the nicest folks you'll ever meet. And, maybe you did at the Bash. Cathy was a terrific liaison for the guest of honor.

Joe Meadows: A former newspaper editor and postal official stationed in Germany has joined our staff. Joe has an incredibly cool web site with info about the bash at: <http://www.interaxs.net/pub/jmeadows/>.

So, you see it takes a lot of GREAT people with incredible dedication to make the convention machine work. There were others behind the scenes too. Other security, computer and media folks that did outstanding work. My (London After Midnight) top-hat is off to all of them

The Guests of honor were all a pleasure to work with. No big egos, just big hearts for the fans. Sara Karloff and her husband Bill were loaded with energy and non-stop enthusiasm. Sara is one of the most gracious, caring people I've ever met. Bela and his wife, Nancy, were terrific...On the way back to the airport Bela insisted on going a different way! "We must see different things!" Gino and Bob got to sit down over pizza with Bela. Ron and Linda Chaney are contemporaries and we discussed things like listening to the Eagles, Fleetwood Mac and the Electric Light Orchestra in high school. Linda met Ron in a roundabout way that involved make-up artist Rick Baker! Ron is someone who has so many warm thoughts about his grandfather, its deeply touching. Forry said our con, on a scale of 1-10...with 10 being the highest, was an 11 1/2! We talked of



(Top photo) Ron Adams and staffer Kevin Slick with Ron Chaney's Wolf Man cane.

(Bottom photo) Chilly Billy Cardille at MONSTER BASH.

David Manners, Fay Wray and Gloria Stewart in the airport. I was stunned by Forry tapping me on the back and saying that he loved what I had written in George's magazine...me!, who

idolized Forry growing up. Forry assistant Joe Moe, was also an incredible asset to the Monster Bash.

A couple snippets of my favorite moments from the bash. Ron Chaney reading personal notes (for the first time publicly) from his grandfather about acting, his feeling toward the Wolf Man and life. Poignant and moving. It brought Ron Chaney to tears reading his Gramps' words and it brought the house down. A standing ovation that wouldn't stop.

The monster stamp unveiling ceremony...Ron Chaney and Sara Karloff (along with Postmaster Peggy Spallone), SURPRISING me with my own framed blow-up of the stamps (see the top photo on your right). I was shaking and I'll never forget the moment. Bela applauded me for pronouncing his first name right in the introduction (the Post Office hadn't!).

That night before the Bash, a handful of staffers (along with the esteemed editor of this magazine) watching me up on a twenty foot ladder hanging giant monster-head banners. I realized at that moment that this was really happening. I turned and leaping down to the ground, but not before saying in my best Fritz voice "here I commme!" Just like the scaffold scene in FRANKENSTEIN (1931). The small group cracked up and I was getting very excited about the three days to come.

Late on Sunday, the convention was wrapping up and two tried-and-true monster movie fans came up to me, individually. John Skerchock (a writer for Scary Monsters) and Richard Olsen of Michigan. They both expressed to me how much this convention meant to them and both said that there must be another Bash. Their kind words, heartfelt and sincere came back to me again and again. There would be another Monster Bash. This is what made it all worthwhile, the fans of these wonderful movies we all love...

Well those are random thoughts and thanks for the first Monster Bash Convention. I could write a book...but those are a few slices of the Bash life.

I'm now very busy, along with the same staff intact, on The Monster Bash 1998! The monsters got bigger and the hotel got bigger as we move closer to Pittsburgh. Our new hotel is the Holiday Inn at the Pittsburgh / Monroeville exit 6 of the Pennsylvania Turnpike. A beautiful hotel with a great staff. The dates are June 19-21, 1998.

Next year's Bash will celebrate the 65th Anniversary of KING KONG! Forrest Ackerman will be back to ward off the bi-planes! We'll celebrate giant monster movies all day on Saturday. On Friday night we'll have a hoot! It's Mexican Night at the Bash. Mexican monster movies hosted by the Ed Wood of the 90's, writer-producer-director David "The Rock" Nelson...plus, FREE TACOS (while they last)!!! On Sunday, a very special tribute to Lon Chaney Jr. with his grandson Ron Chaney. Gary Don Rhodes will host a showing of WHITE



ZOMBIE in conjunction with his new book on the classic Lugosi film. We're working on some more way-cool guests and we'll have movies through the weekend on 16mm. Special video presentations and the best dealers in classic horror goodies..

Feel free to contact me to get on The Monster Bash mailing list. Phone: (412)238-6436 E-mail: bat13@westol.com Web pages: <http://www.abulsme.com/creepy/> ...or...<http://wvnm.wvnet.edu/~ygor/monsbash.html> Address: Creepy Classic P.O. Box 213 Ligonier, PA 15658 All the BASH -Ron Adams

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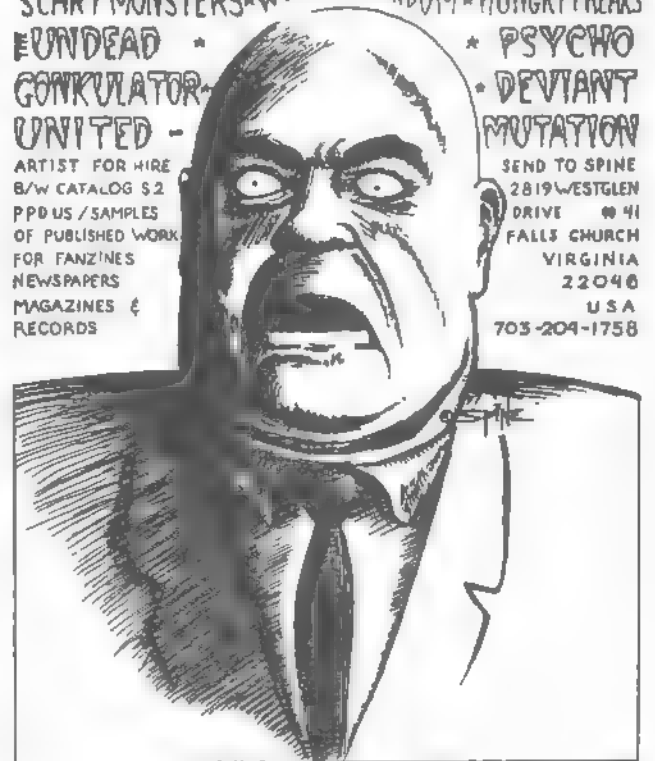
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THE MONSTER BASH 1998

THE CLASSIC HORROR & FANTASY FILM CONVENTION

June 19, 20, 21, 1998 / Holiday Inn, Monroeville-Pittsburgh, PA
Exit 6 of the the PA Tumpke (take Monroeville ramp, turn left at the light)

Guests of Honor (all 3 days!):

Ray Harryhausen - Forrest J Ackerman - Ron Chaney - Tom Savini

Featured Creatures:

Conrad Brooks (PLAN 9 FROM OUTER SPACE/NIGHT OF THE GHOULS/The ED WOOD movie)

Boyd Campbell (KING KONG historian) - David "The Rock" Nelson (The Ed Wood of the 90's)

John Russo/Bill Hinzman (NIGHT OF THE LIVING DEAD) & TV's Spooky Spector

Events:

65th Anniversary of KING KONG Celebration (Free KONG KAKE Saturday night while it lasts)/A celebration of giant monsters!

Lon Chaney Jr tribute with Ron Chaney (Sunday) / Ray Harryhausen displays models & drawings!

Mexican Night (Friday) - Mexi monster movie fest hosted by Writer/Producer/Director David "The Rock" Nelson Free tacos while they last.

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*Guests & events subject to transformation

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Other lodging within 1/4 mile of the CON! Days Inn (412) 856-1610 / Red Roof Inn (412) 856-4738 / The Palace Hotel (412) 372-5500

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See photos of last year's BASH and loads of fun stuff at web site: <http://www.mvmm.net/eddy-ygormonstrobash.html>

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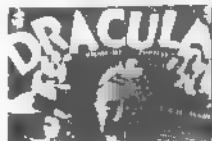
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1998 YEARBOOK!

SCARY MONSTERS PRESENTS

MONSTER MEMORIES™



by Dennis Druktenis
Publisher
HIGHWOOD-

The SCARY MONSTERS 1998 YEARBOOK is being built right now with specifications that read like a vintage Aurora model or a vintage monster magazine from the 60s rather than a brand new real monster magazine for 1998. After all that is what most of our MONSTER MEMORIES are all about. MONSTER MEMORIES #6, the SCARY MONSTERS MAGAZINE 1998 YEARBOOK will be just what the doctor or mad scientist ordered and you can order yours for delivery in early February of 1998.

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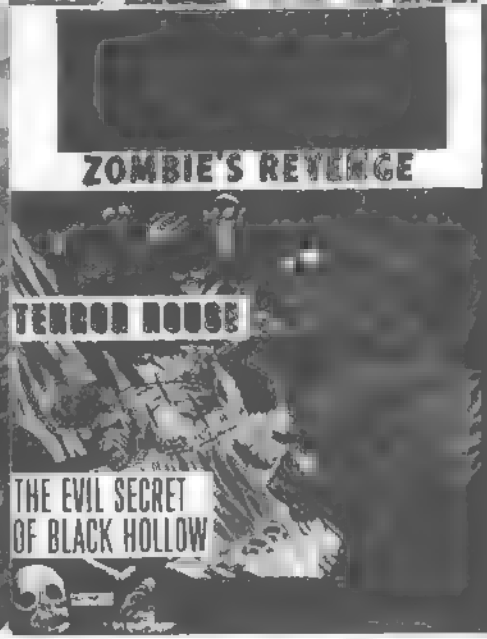
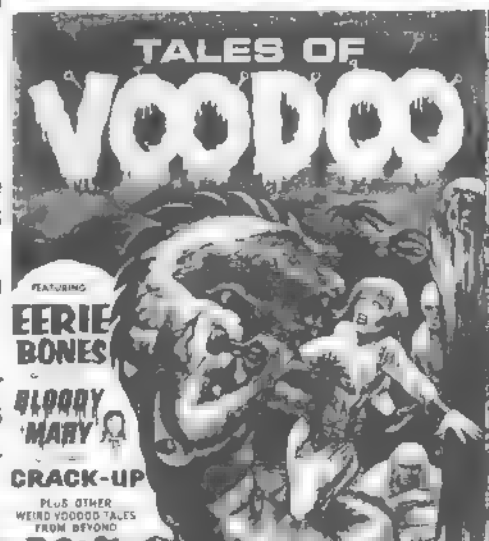
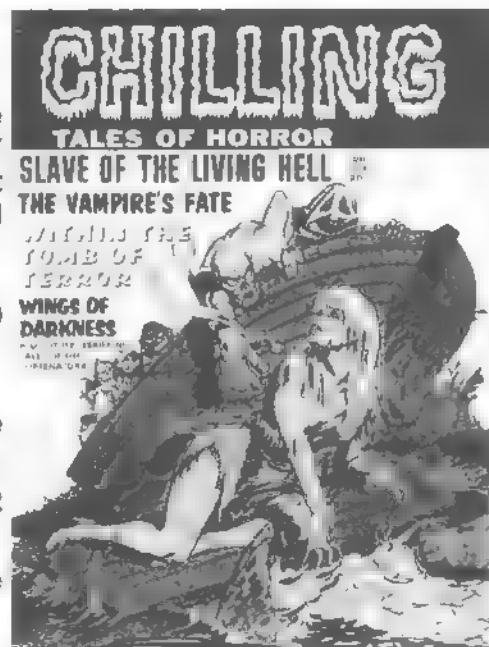
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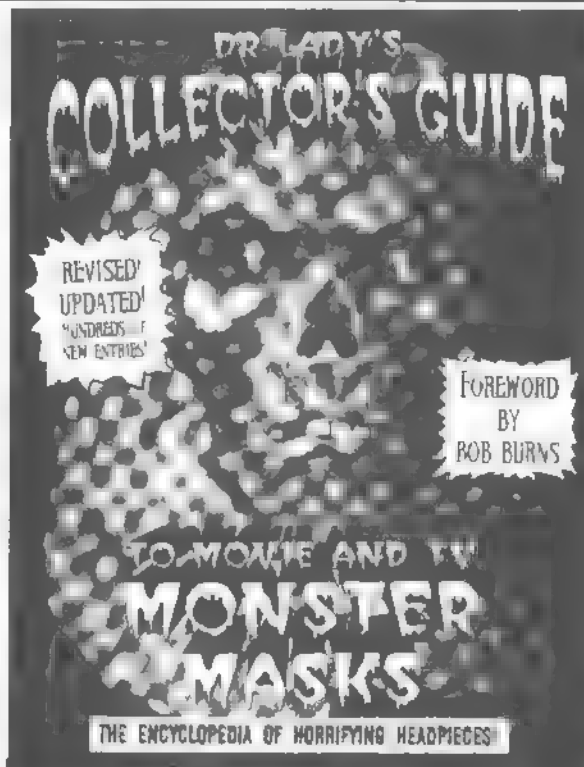
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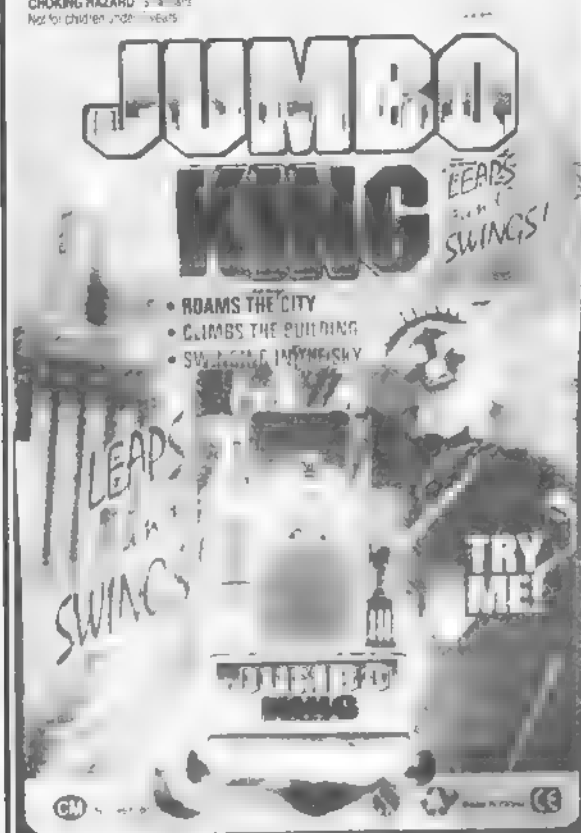
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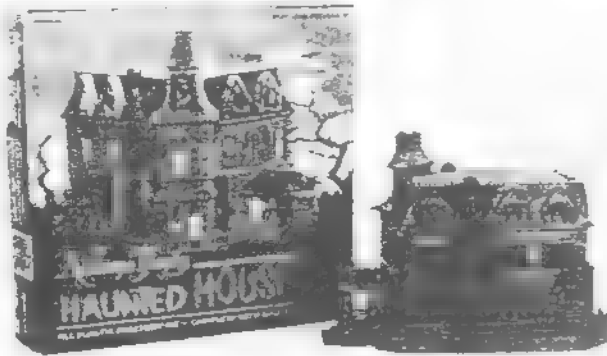
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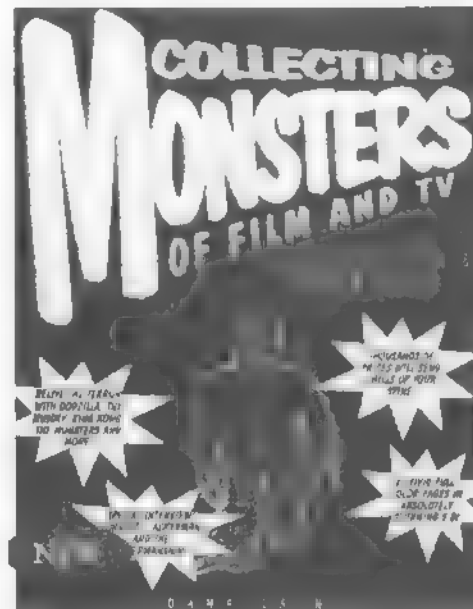
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Collector's have been known to pay over \$400 for a sealed original kit and over \$200 for a built-up kit. Now you can own the "MOST FAMOUS TV HAUNTED HOUSE" as seen on **SCARE-TV** in the 60's for **Only \$17.98** plus \$6.00 for shipping from:

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This is a must-have book for all Scary Monster collectors. **COLLECTING MONSTERS OF FILM AND TV** features 500 b&w photos with 32 pages in full color. The 192 page book lists more than 2,000 toys and 4,000 prices. **PLUS!...Forrest J Ackerman** takes you on a guided tour of his personal collection of original movie props, vintage posters, masks, photographs, letters, and more. This scary-well-worth-it edition to your library is only \$22.95 plus shipping.

ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX: (847)681-9978

U. S. POST OFFICE MONSTER STAMP LAPEL PINS



Don't the new monster stamps look great on your envelopes? Now you can dress up your shirt, suit lapel, hat or what have you with these official full-size lapel pins. The complete set of 5 pins is only **\$19.98** plus shipping.

ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978



JOHNNY LIGHTNING DRAGSTERS HALLOWEEN '97 This may be your only chance to own these ultra-limited edition holiday cars. Own the **SCREAM TEAM** and **BONE SHAKER** die-cast metal cars in two colors and only limited to 15,000 of each while our supply lasts. The complete set of 4 cars is only \$24.98 plus \$6.00 shipping. Send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978



Another rare Aurora model kit is no longer lost to most collectors who cannot afford to find and purchase an original kit for up to \$800. **THE ROBOT FROM LOST IN SPACE** last produced in 1968 *IS IN STOCK* thanks to those fine folks at Polar Lights. **THE ROBOT FROM LOST IN SPACE** can be yours for the *Scary Low Price* of **\$18.98** plus \$6.00 for shipping.

Send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040
24 HOUR FAX ORDER LINE: (847)681-9978

Following in the trackprints of **THE ROBOT** (about one month later) will be another rare **LOST IN SPACE** kit featuring the Cyclops. This kit should be in stock by the time you read this. An original kit can cost up to \$1000 dollars but thanks again to Polar Lights you can own this reproduction of the **LOST IN SPACE CYCLOPS** for only **\$17.98** plus \$6.00 for shipping.

Send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040
24 HOUR FAX ORDER LINE: (847)681-9978



COLLECTOR SUPPLIES....Protect your magazines! Bag and board them!

100 Polypropylene Magazine Size Bags 8-3/4x11 \$5.95 per 100 3 bags for 25¢

50 All-White Magazine 24-pt. Backing Boards 8-1/2x11 \$5.95 per 50 3 boards for 50¢

ADD \$5.00 for U.S. shipping of the first three packs, 20¢ each additional, 3 for orders require no shipping when ordered with other mail order items. Order from **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040

Ghostmasters



Video

SEE: SPOOK SHOW COMING ATTRACTIONS!

This video contains actual coming attractions that were shown in movie theaters between the 1930s and 1950s. These obscure trailers provide a rare glimpse into the now almost forgotten world of the midnight Ghost Show.

Relive or see for the first time the world of Spook Shows with their hosts, gimmicks and monsters. You won't be disappointed! Each tape comes in its own plastic case with two color cover for only \$17.98 plus shipping (count as one item toward our standing shipping fee of \$5.00).

ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

24 HOUR FAX ORDER LINE: (847)681-9978

GHOSTMASTERS THE BOOK

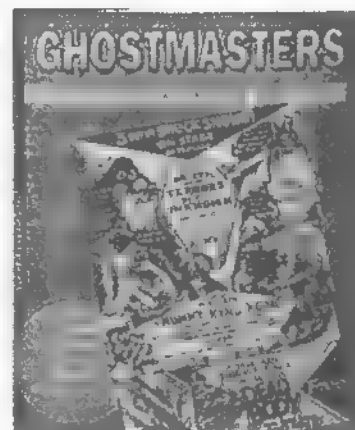
Now you can purchase the perfect companion piece to the GHOSTMASTERS VIDEO. Mark Walker, the author of this book spent fifteen years researching the midnight Ghost Shows and you can now see the results. This hardcover dustjacketed book will make a great addition to your library. AND while our supply lasts we are offering this \$29.95 cover priced book for the Scary Low Price of \$18.98 plus shipping.

ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

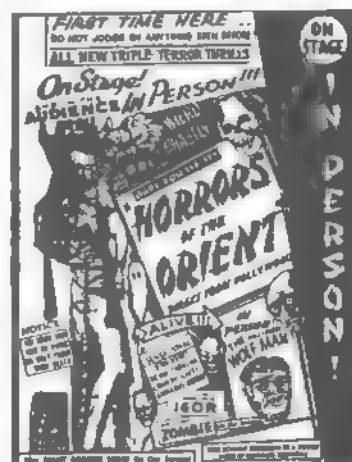
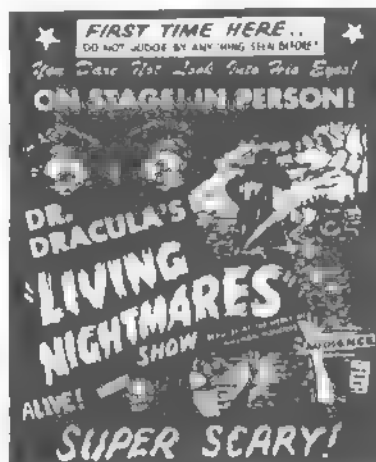
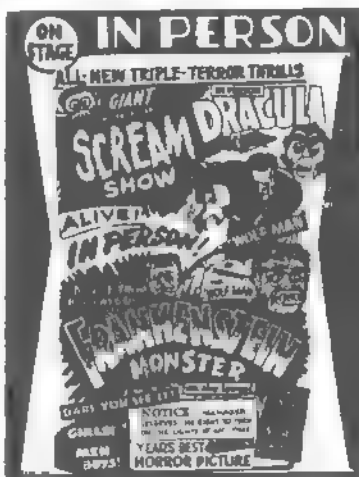
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

24 HOUR FAX ORDER LINE: (847)681-9978



Original SCREAM, SCARY and TERROR WINDOW CARD POSTERS



It's time to scream again and buy some of these original window card posters before they are all gone. Each poster is 14"x22", printed on heavy board, and come complete with yellowing edges from aging. The SCREAM SHOW (printed black and yellow), DR. DRACULA'S LIVING NIGHTMARES SHOW (printed black plus assorted eerie colors), and HORRORS OF THE ORIENT (printed black and assorted eerie colors) will look great on your wall for only \$10.00 each plus \$6.00 shipping for 1-3 posters (this item requires a separate carton and shipping charge and cannot be combined with other items in an order). Supplies are limited! ORDER TODAY from: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978

MOVIE MONSTER MODELS

YES, your eyes are not deceiving you, these are the same great plastic models that you remember building as a kid. These are reissues of the original "Aurora" models. DRACULA, THE MUMMY and FRANKENSTEIN were produced in 1991. This Monogram release was part of the "Luminators" model line and each kit was molded in a "neon-like, see-through plastic." So, you have two options, you can build them and paint them like you remember doing in the 60's and 70's or simply build and display them as is. They even glow in the dark under a "black light." DRACULA is in neon yellow, THE MUMMY is in neon pink, and FRANKENSTEIN is in neon orange. THE CREATURE is from the Monogram release of 1994 and is molded in dark green plastic. All of these classic models are out of production and no longer available from Monogram. **ORDER TODAY! SUPPLIES ARE LIMITED!** THE CREATURE, DRACULA, and FRANKENSTEIN are *Only* \$15.00 each THE MUMMY is *Only* \$20.00 ADD \$6.00 for shipping of 1 - 4 models, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE (847) 681-9978



The CLASSICS ARE BACK!

Remember those great old CLASSIC ILLUSTRATED comic books. Well, they're back in the form of these 5 1/4" x 7 1/2" "study guides". Acclaim Books presents these timeless tales, brilliantly recolored and reprinted. Open a "doorway to the classics" and purchase FRANKENSTEIN, THE INVISIBLE MAN and DR. JEKYLL AND MR. HYDE for only \$4.99 each plus shipping.

ADD \$5.00 for shipping of 1-10 items,

10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX: (847)681-9978

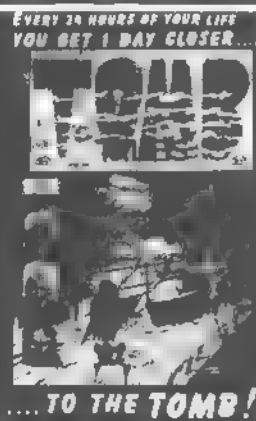


THE MUNSTERS COMICS

Thanks to TV COMICS, THE MUNSTERS are back in all-new black and white comic book adventures. Each issue also contains articles or interviews. The Comic Con International: San Diego 1997 Special Edition have THE

MUNSTERS visit the convention and also contains a MUNSTER MEMORIES article. Issue #1 features two stories and interview with Grandpa. The issue #1 variant features a Herman and Lily cover with the same contents as the regular issue #1. The COMIC CON SPECIAL EDITION is \$5.95 Issue #1 is \$2.95 Issue #1 variant is \$7.95

ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



TOMB TALES

If you love old black and white horror comic magazines, EC comics and the like. You'll love this new black and white comic book. TOMB TALES is definitely approved for Scary Monster fans and all four issues are currently available for only \$3.00 each plus shipping. ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card

information to: DENNIS DRUKTENIS 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978

BACK ISSUES!

All of our timeless treasures are listed below with the exception of the Dr. Paul Bearer Limited Edition #8 and issue #20 which are SOLD OUT. **ORDER** some **BACK ISSUES TODAY** before they are all gone...

#1, 2, 3 \$5.00 each #4, 5, 6, 7, 9, 11, 13 \$6.00 each #8, 12(with SCARY SOUND SQUARE featuring Zacherley), 14, 15, 16, 17 \$7.00 each #18 (CREATURE issue), 19, 21, 22, 24, 25 \$9.00 each #23 (only a few left) \$10.00 #20 is now SOLD OUT! #8 Dr. Paul Bearer Limited Edition is now SOLD OUT! #9 Dr. Speculo Limited Signed Edition (only a few left) \$15.00 #23 Scary Special Limited Monster Bash Edition featuring a full color limited Forrest J Ackerman and Debbie D as Destiny postcards \$15.00

MONSTER MEMORIES #1(1993 Yearbook), #2(1994) \$8.00 each #3(1995), #4(1996), #5(1997), #6(1998) \$11.00 each

(ALL prices include U.S./CANADA postage, add \$2.00 per issue for foreign orders.)

Make a copy of this page and circle the items you want and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978



FRIGHT'NING LIGHTNINGS Series No. 2 or 3 sets

Own the complete set of 1/64th Scale **JOHNNY LIGHTNING LIMITED EDITION** die cast cars from Series 2 or 3 in all new colors with new wheels and much more. These "authentic replicas of ghoulish show rods" include **CHRISTINE**, **MYSTERION**, **VAMPIRE VAN**, **HAULIN HEARSE**, **BOOTHILL EXPRESS**, **GHOSTBUSTERS ECTO-1** and **ELVIRA MACABRE MOBILE** just like the SOLD OUT Series 1 but even better. They are now on our scary showroom floor and ready for delivery but limited to only 17,500 each for Series 2 and only 15,000 for Series 3. The Series 2 display card features the original 1967 Boothill Express artwork, Series 3 features the long-awaited Elvira artwork and each car is packed in its own blister bubble with a collector play cap. Remember Series 1 is sold out but you can still purchase Series 2 or 3 for only \$29.98 for each set plus \$5.00 shipping.

ORDER TODAY (before they leave the showroom like **FRIGHTENING LIGHTNING**) from: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX: (847)681-9978





MONSTERMAD #1

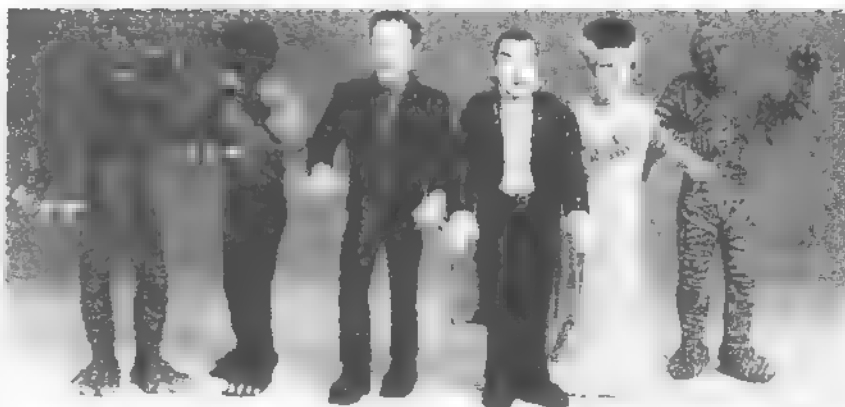
For those of you who missed the MONSTER BASH convention in July, this may be your only chance to purchase a souvenir from this monster event. This issue is not only "THE OFFICIAL JOURNAL OF THE MONSTER BASH!" but the first issue of a 64 page new monster magazine for all you Scary Monsters hungry for more monsters. LUGOSI! KARLOFF! CHANEYS! CATWOMEN! LOBO MEETS GROUCHO! BUG-EYED MONSTERS! FORRY! CHILLY BILLY & MORE! are somehow contained within this MONSTER BASH of a magazine. We sold out of this limited collector's edition but were able to restock it at a slightly higher price but well worth it for only \$7.00 plus shipping. ADD \$5.00 for shipping for 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX: (847)681-9978

The OFFICIAL UNIVERSAL STUDIO MONSTERS FLASHLIGHT KEYCHAINS ARE BACK!!!

All the famous monsters are represented as detailed approximate 4" figures with movable arms. Each Universal Monster has a flashlight in the top of their head with an attached keychain. This time around the packaging has changed to a loose wrapped in plastic figure with a tag attached. You'll want to collect them all but have to act quickly because of the rarity of the BRIDE OF FRANKENSTEIN and THE MUMMY (only 4 of each packed per case).

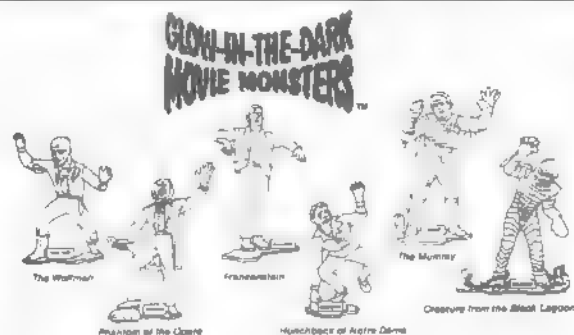
A complete (only 8 available) set featuring the CREATURE FROM THE BLACK LAGOON, WOLFMAN, FRANKENSTEIN, DRACULA, BRIDE OF FRANKENSTEIN and THE MUMMY is priced at \$48.00 plus shipping.

The CREATURE, WOLFMAN, FRANKENSTEIN and

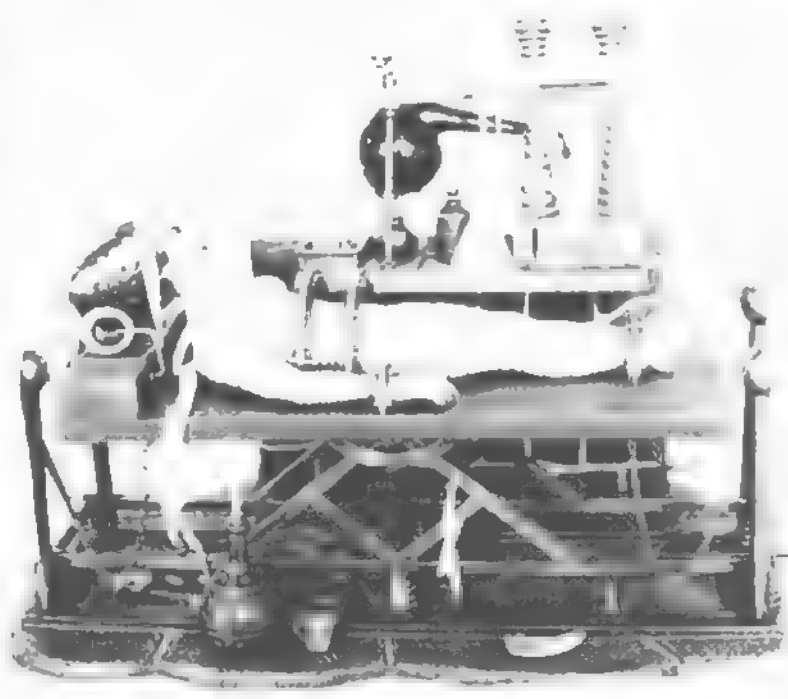


DRACULA are available for only \$6.98 each or \$24.00 for the set of 4 plus shipping (these are available in either the new packaging or on a blister card).

ADD \$5.00 for shipping for 1-10 figures and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978



Own the complete set of six GLOW-IN-THE-DARK MONSTERS for only \$20.00 a set plus \$6.00 for shipping. These 6" Aurora-like sculpted statues are from the 1990 reissue from Uncle Milton Industries of the original 1960's Marx figures. They glow every green in the dark! We also have available the following cream colored reissue Marx monster figures: CREATURE, FRANKENSTEIN, and THE MUMMY for only \$4.00 each plus \$6.00 shipping for 1-10 items. Send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978



POLAR LIGHTS long awaited third release of classic models is finally out! YES, THE BRIDE OF FRANKENSTEIN has been reborn and Frankenstein finally has his bride. Order your mail order bride TODAY. An original boxed kit sells for over \$600 but you can have your very own BRIDE OF FRANKENSTEIN for the *Scary Low Price* of \$19.98 plus \$6.00 shipping.

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

24 HOUR FAX ORDER LINE: (847) 681-9978



THESE KITS HAVE CHANGED!
THEY ARE NO LONGER
GLOW IN THE DARK!

POLAR LIGHTS fourth release of classic models is now out and was worth the wait. FRANKENSTEIN'S FLIVVER may now join the MUMMY'S CHARIOT in your garage for the *Scary Low Price* of \$14.98 plus \$6.00 shipping.

Send your check, money order, or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

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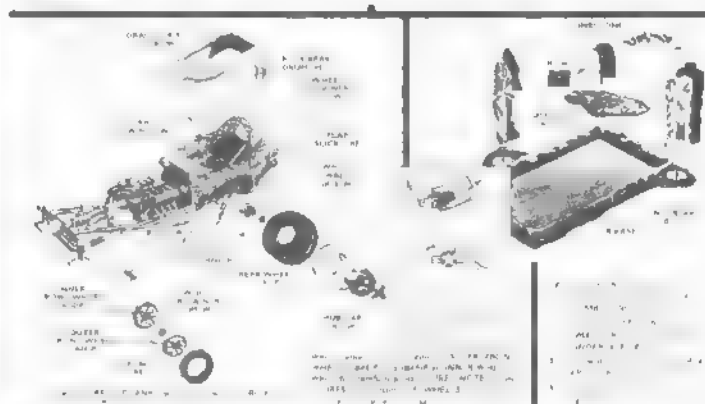


Thanks to POLAR LIGHTS, the MUMMY'S CHARIOT originally produced by Aurora in 1985 is once again available in a reproduction of the original box as part of their FRIGHTENING LIGHTNING EDITION series featuring all glow-in-the-dark pieces. You can build it and leave it as is or prime and paint it. Don't be left at the stoplight with smoke in your face this time around. Fill your garage full of the MUMMY'S CHARIOT for only \$14.98 plus \$6.00 shipping of 1-10 items. Send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847) 681-9978

Celebrating Monster Movies Of The Thirties, Forties, Fifties & Sixties!

In October 1997 CHAOS! COMICS introduced their new CLASSIC MONSTERS line of comics beginning with MONSTER MATINEE Hosted by Forrest J Ackerman. These full color glossy books feature movie posters of monster movies that should have been - - but never were. UNCLE FORRY'S STORY, a 3 part article on Forry is also a highlight of this series. At the Scary Low Price of \$2.50 each, you'll want to own all three.

ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS
PUBLISHING & MAIL
ORDER, INC. 348 Jocelyn Pl.
Highwood, IL 60040
24 HOUR FAX: (847)681-9978

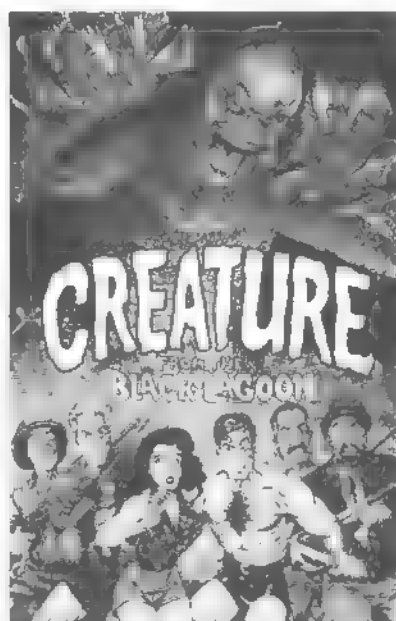


Here's another classic model from POLAR LIGHTS that actually came out a week or so before FRANKENSTEIN'S FLIVVER. You may or may not remember this classic model originally issued in the 60's but it will make a great addition to your collection of classic monster models. CARL CASPER'S UNDERTAKER DRAGSTER comes complete with a graveyard base, undertaker body, ghost and much more. "The Undertaker Dragster is a replica of America's 1963, National Sweepstakes Champion show dragster. The original dragster was designed, created and owned by famous custom car and rod builder, Carl Casper. It was used as a show as well as competition dragster. Drive away with this classic model for only \$19.98 plus \$6.00 for shipping.

Send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978

Make room in your garage because Johnny Lightning's first 1/43rd scale die-cast release is here and it is the one and only...THE MUNSTER'S DRAG-U-LA in royal purple! The car comes in a beautiful plastic display box with gold leaf for only \$16.98 plus shipping. ADD \$6.00 for shipping of 1-10 items and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





BACK IN STOCK!!

UNIVERSAL MONSTERS: COMICS FROM 1991.

Get these cool DARK HORSE COMICS adaptations of three UNIVERSAL MONSTERS classics. These full color square-bound comics were produced in 1991 and are back in stock in a limited quantity so ORDER TODAY! FRANKENSTEIN is only \$3.95 DRACULA and CREATURE FROM THE BLACK LAGOON are only \$4.95 each ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 24 HOUR FAX ORDER LINE: (847)681-9978

MONSTER MOVIE CLASSICS

CARD SET

This new monster card set has to be seen to be believed. Each card front is in full color featuring many classic black and white movies now tinted in color especially for this limited edition set. The card backs are printed in two colors and contain information on the movies covered. This limited edition of only 2,000 sets was produced by Reed, Inc., contains 51 cards and each set comes with a Certification Card that is numbered. Most of your favorite Scary Monster movies are covered in this new card set and it can be yours for the Scary Low Price of \$16.98 plus shipping. ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check or money order to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



HOUSE OF TERROR TWO RECORD SET BACK IN STOCK!!

You can once again step inside the HOUSE OF TERROR with this two record set and 16 page album-sized full color comic featuring Frankenstein, the Werewolf and Dracula. This scary fun-filled package is back in stock! All records come factory sealed and even feature a hole in the upper right hand corner of the record jacket, perhaps made by a silver bullet. \$6.98 plus shipping. ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 FAX: (847)681-9978

SCARY MONSTERS STUFF

TOYS AND MISC.

THE BEST OF SHOCK THEATRE VHS TAPE featuring Dr. Creep Vol. 2 \$19.95 Vol. 1 (only two in stock) \$25.00
CREEPY T or MUMMY MACHINE MODELS \$7.99 each
DRACULA DIRT PENDANT (only a few left) \$15.00
FAMOUS MONSTERS FAN CLUB BUTTON \$9.95
FAMOUS MONSTERS COVER ART 16 x 20 COLOR PRINTS
 James Bama Frankenstein as seen on 1965 Yearbook or THE MUNSTERS as seen on Monster World #2 Only \$20.00 each (THIS IS MORE THAN 50% OFF THE PRICE YOU HAVE SEEN THESE PREVIOUSLY ADVERTISED FOR ELSEWHERE)
GIGANTICS "BIG BUG" MONSTER MODELS MANTIS, SCORPION, TARANTULA \$7.99 each
GODZILLA FLUX \$1.69
VAMPIRELLA POSTCARD SET \$5.95
VAMPIRELLA LOGO CLOISONNE PIN \$6.95
VAMPIRELLA 1995 CALENDAR \$10.95
VAMPIRELLA 1996 CALENDAR \$14.95
NON SPORTS CARDS

DR. PAUL BEARER'S HORRIBLE HORROR CARDS Regular set \$9.95 Signed set \$14.95 Promo card #0, unsigned card #37 \$1.00 each Signed card #37 \$5.00
ELVIRA: MISTRESS OF THE DARK CARD SET \$14.95
HAMMER HORROR TRADING CARDS Series One Box of 36 packs \$40.00 packs \$1.25 factory set \$17.00 promo cards - P3 or P4 \$1.32 each postpaid Series Two - Now in stock! factory set \$17.00 promo cards - P1, P2, P3, P4 \$1.32 each postpaid
MARS ATTACKS MINI-COMIC #1,2,3,4 \$2.00 each
MARS ATTACKS: MARTIAN DEATHTRAP, MARS ATTACKS: WAR DOGS OF THE GOLDEN HORDE (hardcover novels with 2 exclusive trading cards bound in) \$18.00 each
CINEFANTASTIQUE Vol 28 #7 (MARS ATTACKS movie) \$5.95
NON-SPORT UPDATE Vol 7 #6 (MARS ATTACKS! makes it to the movies! cover and promo cards) \$4.50
MARS ATTACKS REPRINT SET (1980s reprint) \$25.00
MARS ATTACKS ARCHIVES REINVASION SET \$25.00
MARS ATTACKS T-SHIRTS black t-shirts in XL with full color images of the following cards: #18 A SOLDIER FIGHTS BACK, #19 BURNING FLESH, #21 PRIZE CAPTIVE, #36 DESTROYING A DOG, #50 SMASHING THE ENEMY \$15.99 each

MARS ATTACKS WIDEVISION MOVIE CARDS SET \$25.00
 Packs \$2.00 each Promo card \$1.00
MARS ATTACKS COMIC BOOKS Vol.2#1, Vol.2#2, Vol.2#3, Vol.2#4, Vol.2#5, Vol.2#6, Vol.2#7, MARS ATTACKS BASEBALL SPECIAL #1, New! MARS ATTACKS HIGH SCHOOL #1 \$2.95 each MARS ATTACKS THE SAVAGE DRAGON #1,2,3,4 \$2.95 each MARS ATTACKS THE IMAGE UNIVERSE #1,2,3,4 \$2.50 each
THE MUNSTERS DELUXE COLLECTION CARDS SET \$29.98
NIGHTMARE (card set featuring horror host The Host and Rodney) \$5.00 4 different packs \$7.50 each P1 or P2 promo cards \$1.00 each 5 x 7 full color card of THE HOST \$1.50
OUTER LIMITS REPRINT SET \$24.95 Set of four 5 x 7 cards \$9.95 Set of 3 gold foil stamped promo cards \$14.95 Set of 3 titanium foil stamped promo cards \$19.95
SCARY MONSTERS MOVIE PARODY CARDS SET Regular 36 card set with an unsigned bonus card #37 \$9.95 Signed 37 card set \$14.95
80's SCI-FI & TERROR TV THE SEQUEL CARD SET \$14.95
YOU SLAY ME! CARD SET \$9.95 Packs \$1.50
UNIVERSAL MONSTERS OF THE SILVER SCREEN packs \$1.75 each
VAMPIRELLA TRADING CARDS \$2.00 a pack Sealed box of 24 packs \$45.00
VAMPIRELLA GALLERY PREMIUM TRADING CARDS TALL FORMAT \$2.00 a pack Sealed box of 36 packs \$60.00
VAMPIRELLA MASTERSERIES SET (36 6 1/2 x 10 3/16 art cards) \$50.00

MAGAZINES **ATOMO VISION Le Zine Qui Fait Revivre Le Fantastique Du Passe** (French fanzine in French) #1 \$10.00 #2,3,4,5 \$7.00 each
CHILLER THEATRE MAGAZINE #1,2,3,4 \$5.00 each #5,6,7 (should be out by now) \$5.95 each
CLASSIC TV TREASURES #1 ADAM WEST REMEMBERS BATMAN \$12.95
COLOR COLLECTORS GUIDE MAGAZINE To Horror, Science Fiction and Fantasy Movie Posters and Lobby Cards #1,2 \$12.95 each
CREEPSVILLE (THE MAGAZINE) #1, 2 \$4.95 each
CULT MOVIES AND VIDEO #1 (Videosonic Arts) \$8.95 #7,8,10,13,15,16,17,18,19,20,21 (also contains Forrest J Ackerman's SPACEMEN #2) 22,23 \$4.95 each
DRIVE-IN CINEMA #1,2 \$5.95 each

FAMOUS MONSTERS OF FILMLAND
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